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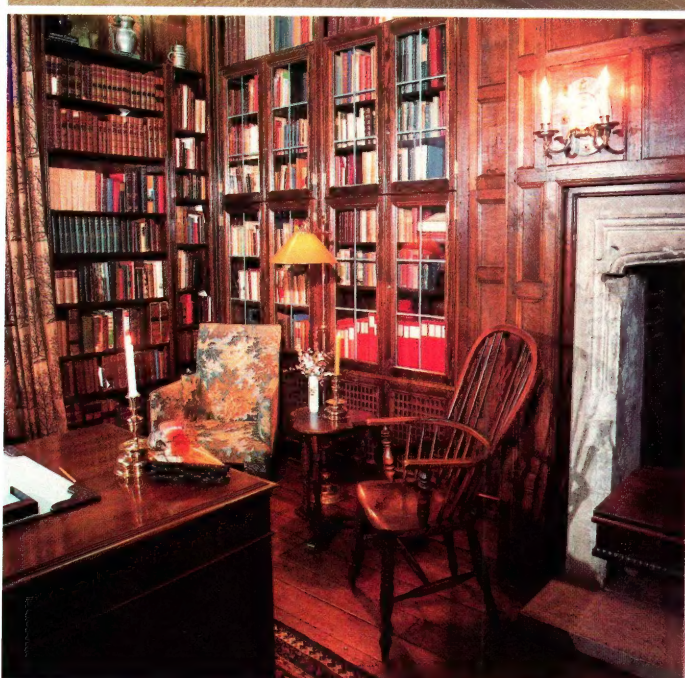
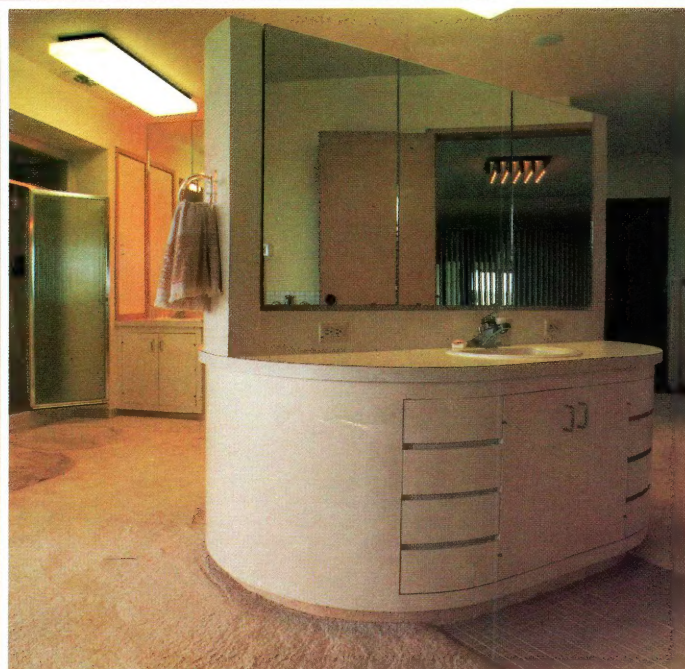
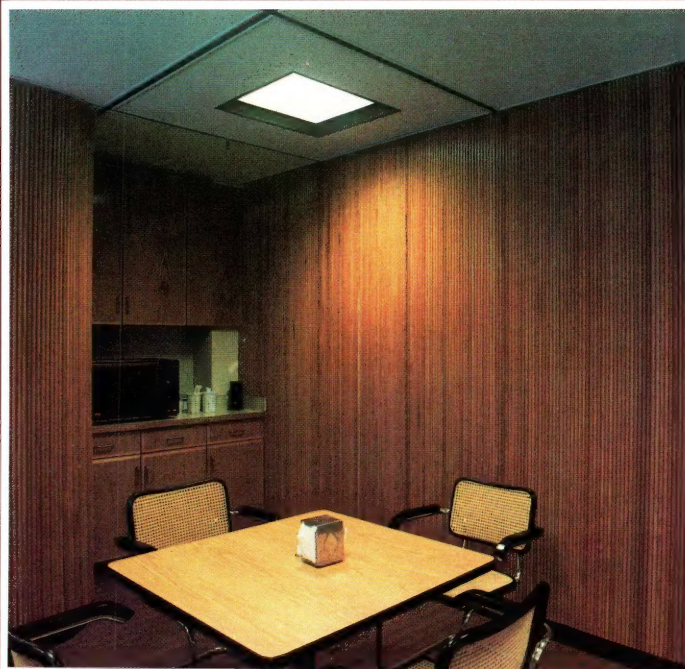
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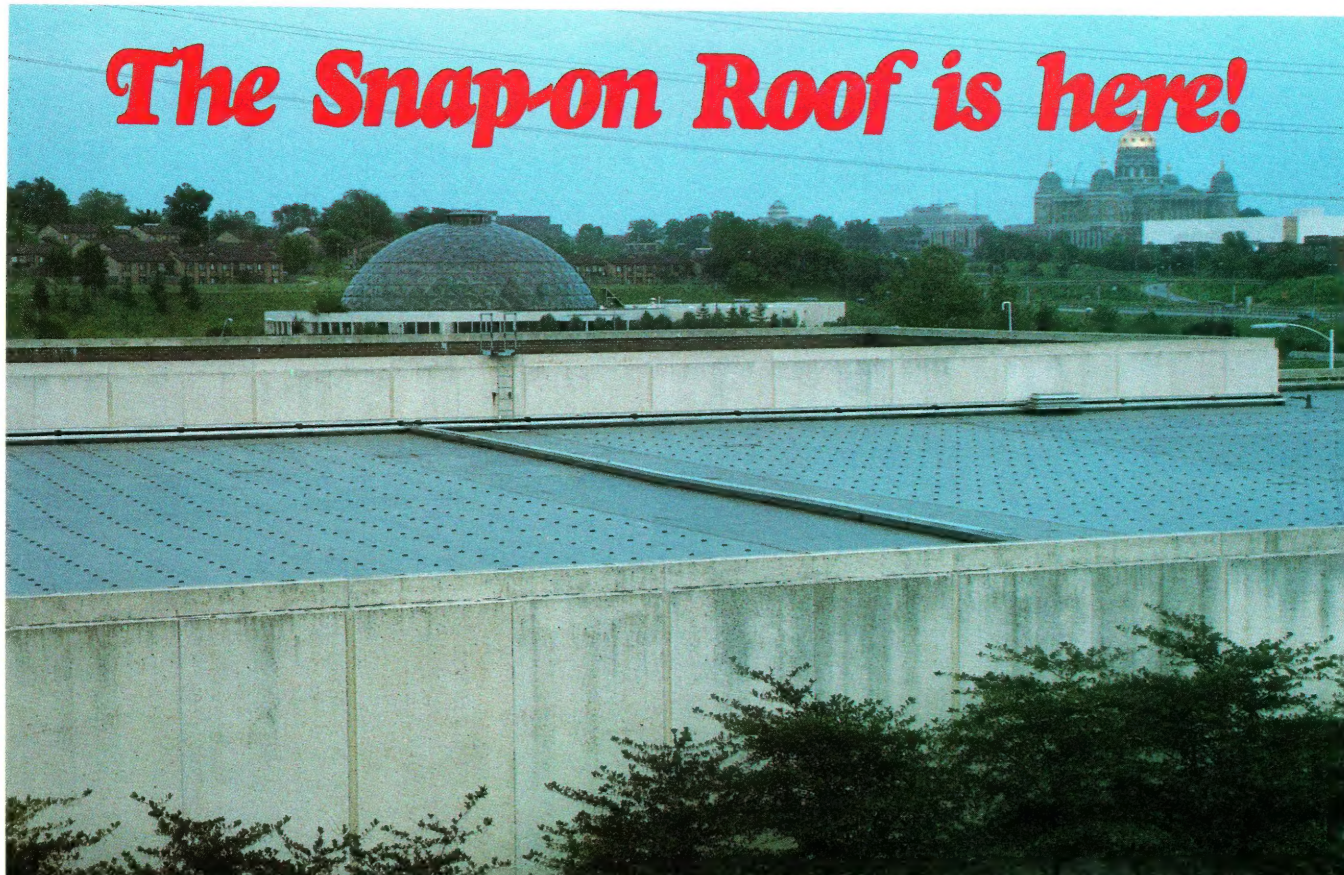
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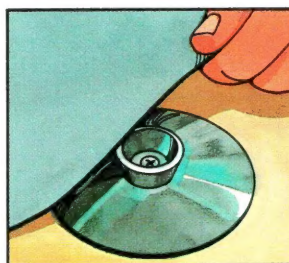
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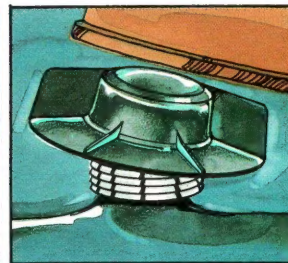
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Iowa Architect

VOLUME 33 NUMBER 4



On the Cover

Des Moines Art Center

Richard Meier Addition

Des Moines, Iowa

Architect

Richard Meier and Partners

Photographer

Ezra Stoller © ESTO

Buildings

for Fun

and Recreation

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"Why hire an architect if all I need is four walls and a roof?"

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You may discover (as a Kentucky company did) that those two buildings you're assuming you need should really be one building.

Or you might find that that steep (and cheap) site is actually better suited to your building's function than that flat (and costly) one.

Architects are assumption-busters.

Walls, sites, materials, "inevitable" costs and delays—all of your assumptions about traditional construction come under attack.

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Project

Convention Center Skywalk
Des Moines, Iowa

Architect

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Des Moines, Iowa

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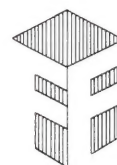
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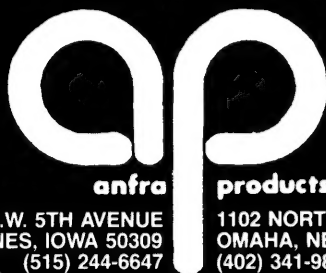


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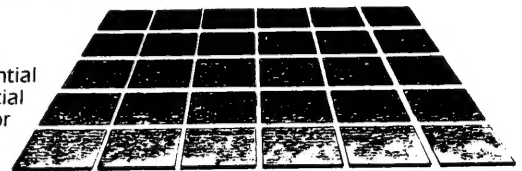
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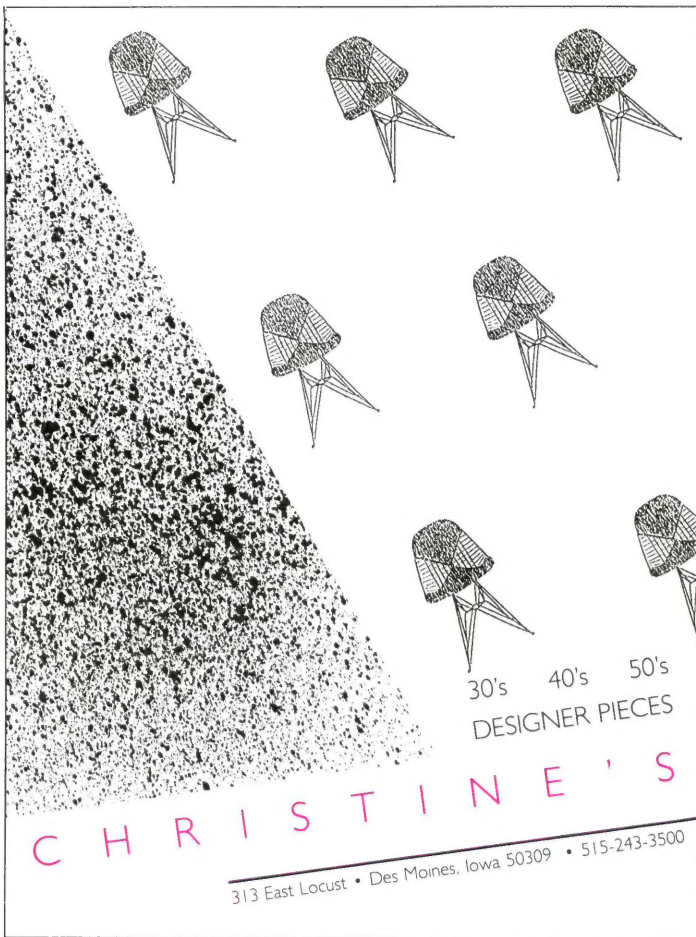
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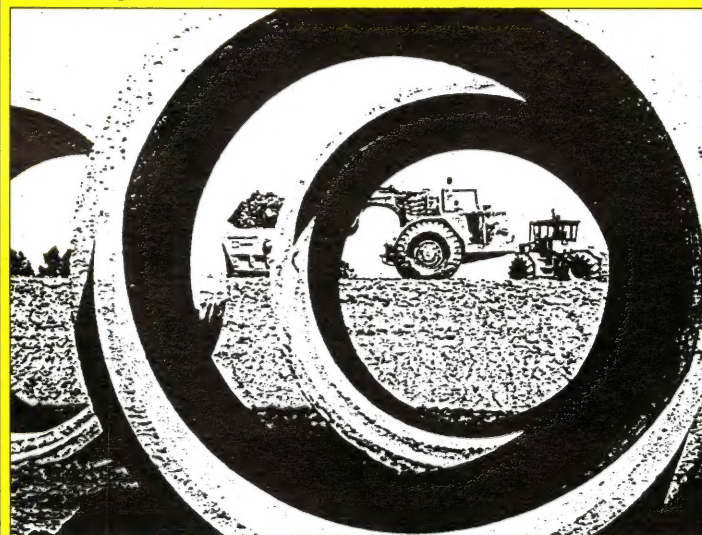
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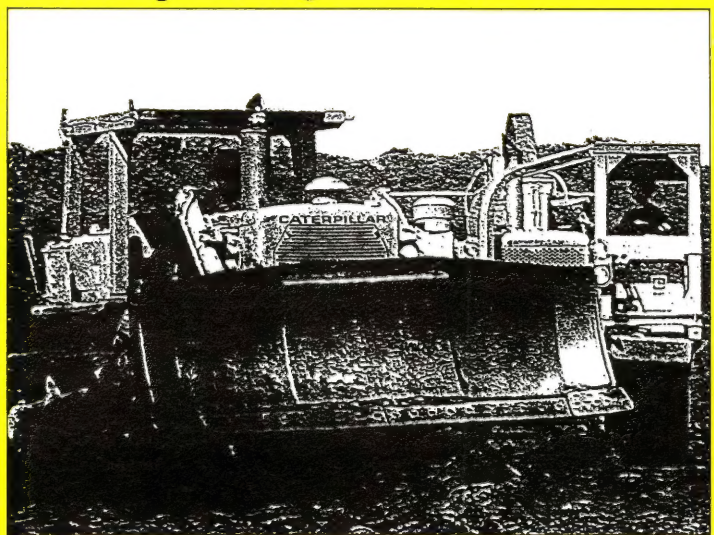
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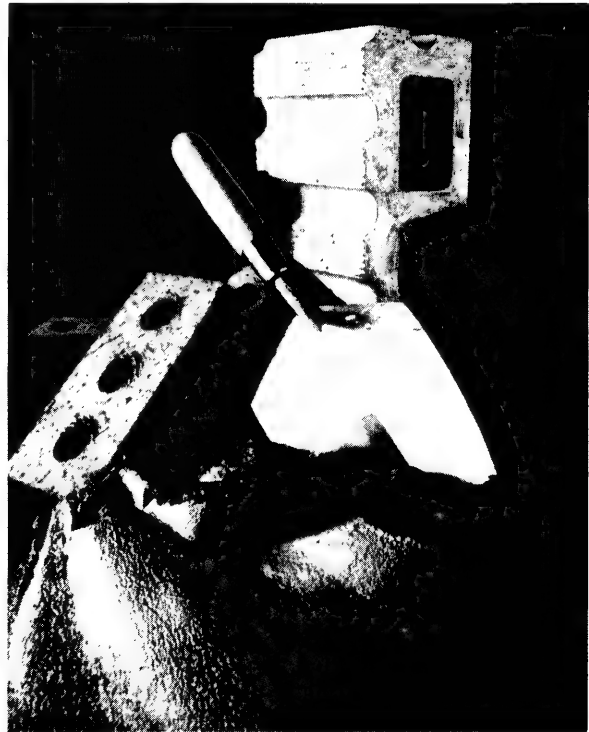
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Job Name

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Location

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Architect

Design West

General Contractor

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Development Co.



MISSOURI

Job Name

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Location

Kansas City

Architect

Kingsworth, Brady and
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General Contractor

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WISCONSIN

Job Name

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Location

Wauwatosa

Architect

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Location

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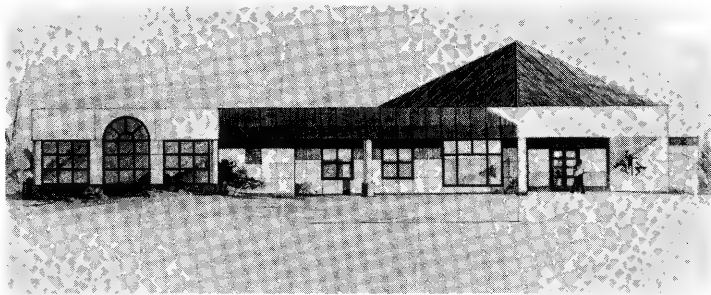
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Iowa Methodist Health Centre Des Moines, Iowa

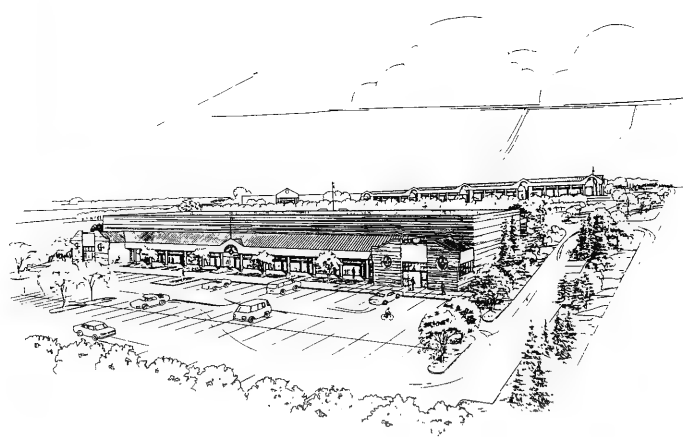
A new health center has been designed by Dallenbach Associates, Inc. for a highly visible location along Merle Hay Road. This 9,500 square foot facility satisfies an out-reach goal of Iowa Methodist Hospital by providing a Sports Medicine Centre, an Executive Health and Fitness Centre, a Neighborhood Emergency Clinic, and a Primary Care Practice.

Materials include colored insulcrete and a metal standing seam roof. The design reflects the marketing-oriented approach that many hospitals are taking today. The building has a strong identity element in its pyramidal roof form and is designed to stand out and advertise fitness.

Des Moines Airport Improvements

To compliment a recent name change and new downtown development, the Des Moines International Airport will receive an interior face lift according to plans developed by Brooks Borg and Skiles in association with Howard Needles Tammen & Bergendoff. New floor, wall and ceiling finishes and signage are accentuated by a rejuvenated lighting system in the concourse/departure gate areas. Amenities included are photo mural accents, plantscaping plus new seating.

The project's second phase will concentrate on the terminal building proper with a complete remodeling of the ticket counter/airline office areas.



Governor's Square Shopping Center West Des Moines, Iowa

Construction has begun on a 100,000 square foot shopping center and theater complex on University Avenue in West Des Moines. The project, designed by Richard Rarick of Dallenbach's Associates, consists of two buildings to accommodate slope conditions prevalent throughout the site.

Strong entry archways focus shopper attentions on principal

tenants and stairway connections along the arcade. Brick is the dominant building material on the retail areas, while pre-cast concrete covers the larger building element housing a six-plex theater.

Neumann Brothers, Inc. is the contractor. Completion is scheduled for early November.

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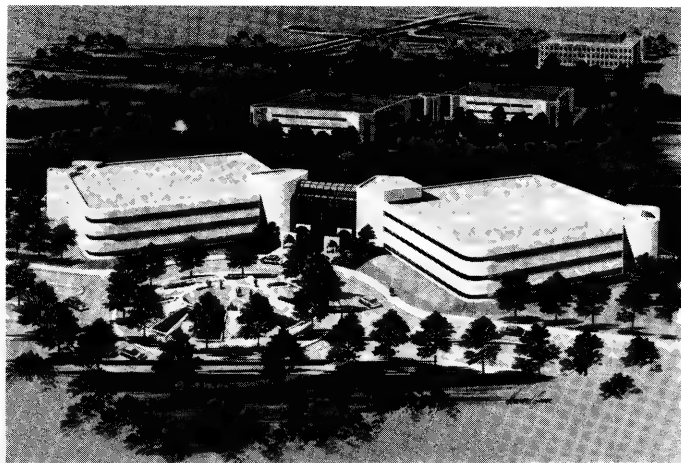
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Regency West West Des Moines, Iowa

Savage and VerPloeg, Inc. has completed the design of the fourth building in a series of 8 speculative office buildings in a West Des Moines office park. The master plan includes a major boulevard, landscaped mall walkways and large scale sculptures.

Construction is underway on this 75,000 square foot office building with completion scheduled for December.

Architectural features include a barrel vault connection to the

existing elevator lobby, marble floors and walls in the main entrance area and the use of "low E" insulating glass.

Old Hawkeye Insurance Building Restoration

Under the direction of Douglas Sires Architects of Des Moines, the historic restoration of the Old Hawkeye Insurance building is underway, with completion scheduled for the fall of 1985. The building was constructed in 1880, and designed by William Foster. The

construction will include the restoration of an open areaway out into the front sidewalk, with iron steps and railings, as well as restoration of the iron column and arched storefront facade. The building is located in the Historic Court Avenue District of downtown Des Moines and is a mixed-use project containing housing and office/retail space.



Walnut Hill Office Building Little Rock, Arkansas

Douglas Sires Architects of Des Moines, have completed design and construction documents for a 35,000 square foot office building in Little Rock, Arkansas. The building is developed by Walnut Hill Associates, Ltd. The building is located in western Little Rock close

to areas of larger traditional residential and commercial design. The three story brick and limestone exterior, and interiors of tile, wood and brass accent, recall the materials of other buildings in the surrounding area. Construction is scheduled for completion in the spring of 1986.

Patricia Zingsheim

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Arts

The Collection Exhibition: Today's Art Patron

Museums today increasingly find themselves constrained by both budgets and bureaucracies in the competition with private collectors for contemporary works of art. The result is a "if you can't beat them, borrow from them" philosophy. That philosophy has recently produced a consistent offering of impressive, charismatic shows. Following the pattern set by Paris, London, Los Angeles and the "Dada and Surrealism in Chicago Collections" last spring at the Museum of Contemporary Art, the Des Moines Art Center's new Richard Meier galleries opened with "Iowa Collects" a selection of some 200 major works of art from 71 separate private and corporate collections throughout the state.

Critic Judith Kirshner has charged that the trend represents a disintegration of the traditional role of the museum curator, due to growing administrative and institutional responsibilities, demands of scholarly objectivity, and worries of public acceptance of curatorial purchases. The rewards for audiences and critics, however, are clear, as previously



Robert Longo

hidden collections or specific works become accessible. While the motive and rewards accruing to collectors can be questioned and an element of voyeurism may well explain what's bringing in the crowds, the ultimate responsibility of making art and its contemporary manifestation of culture accessible to the public is being effectively and economically served. ■

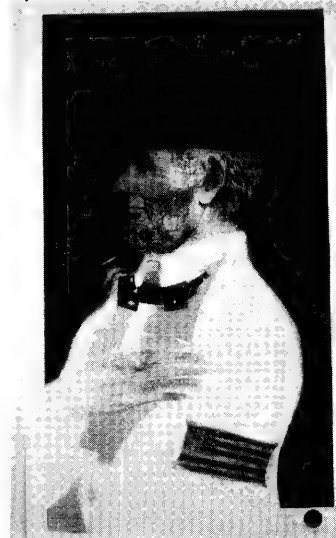
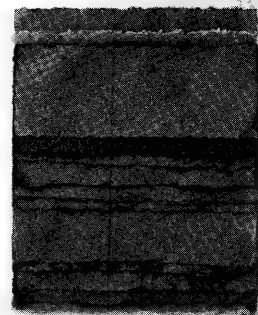
Friedman Paper Works

Jo Ann Friedman's luxurious handmade papers and collaged works are featured in a one-woman show at Percival Galleries, Des Moines, September 13 through October 18. Composed of overlapping layers of cut, torn, painted and manipulated paper planes, the works attain a rich and strangely sensual quality. ■

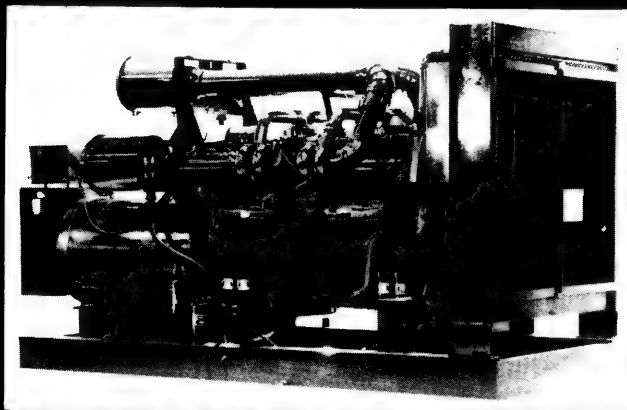
Lasansky at Percival's

Iowa City artist Mauricio Lasansky, who has been making prints for more than fifty years, has devoted himself to exploring the expressive possibilities of the graphic arts. His prints continue to convey a powerful emotional impact on the viewer and remain among the most impressive works by a contemporary artist in the print medium. Among the images in the current gallery show at Percival Galleries are his continuing development of famous American personages. The show runs November thru December. ■

Lincoln By Mauricio Lasansky



HICKLIN MEANS POWER

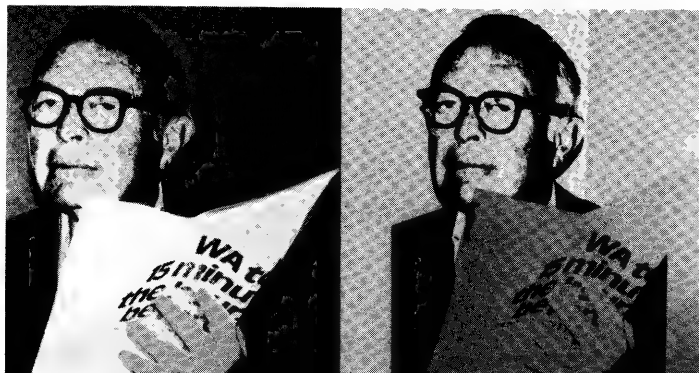


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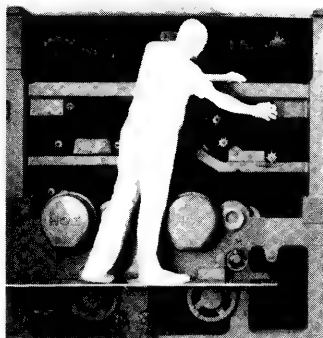
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Corporate Collection to Des Moines Art Center

The Des Moines Art Center has received a major gift of eight art works from the Des Moines Register and Tribune Company. The largest and most ambitious work in the collection is a life-size wall sculpture by George Segal. The environmental sculpture was inspired by the Des Moines Register's Chairman, David Kruidenier, who conceived of commissioning Segal to execute a large tableau related to the newspaper business.

Other commissioned works in the gift include a double portrait of Gardner Cowles by Andy Warhol and an untitled painting by Paul



Sarkisian which consists of trompe l'oeil imagery of front pages from the Register and Tribune newspaper. Works by Mary Heilman, Kenneth Noland, Friedel Dzubas, Tom Holland and Japser Johns complete the collection. ■

Andy Warhol
Two Paintings

(of Gardner Cowles), 1977

George Segal
Man on a Printing Press, 1971



Paul Sarkisian

"Untitled" 1978

Acrylic on Linen, 48 x 48"

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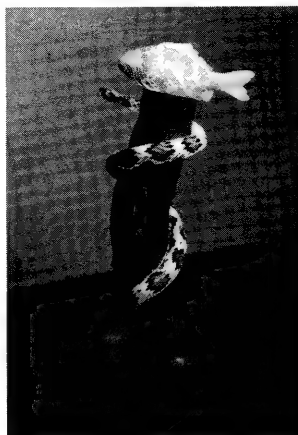
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Frank Gehry
Fish/Snake Lamp
1984
79 x 30 x 26"
Formica



Frank Gehry
Fish Lamp
69(H) x 64 x 36"
Mixed Media



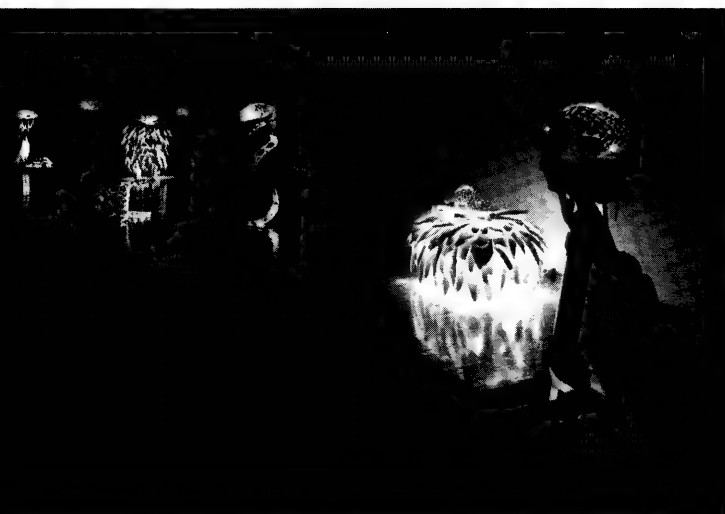
Architect Frank Gehry is known for an innovative use of common building materials in his influential architectural projects — most recently the acclaimed design for the temporary Museum of Contemporary Art in Los Angeles. He is equally renowned for his extra-architectural projects; pressed cardboard furniture, art museum installations and collaborative projects with major contemporary artists such as Claus Oldenburg.

Frank Gehry: Fish and Snake Lamps

The current lamps were initiated at the invitation from the Formica Corporation in 1984 to ten well-known architects to create objects using the new Colorcore version of their product. Typical of Gehry's utilitarian and original approach to materials, he has explored the brittle nature of the Formica rather than the smooth decorative surface for which it is customarily used. The lamps are made up of colored, hand torn chips of the plastic laminate material that comprise the scales of the fish and snakes. The forms are illuminated from within, the light seeping between the scales and through the material itself.



Frank Gehry
Fish and Snake Lamps
Installation Metro Pictures
November 1984



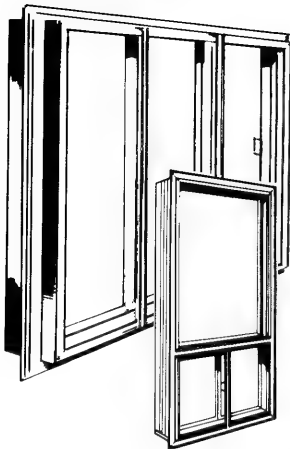
D. James Deo

Each of the lamps is unique — the forms, materials, bases and colors differing. The lamps range in concept from a single fish sitting atop a simple wood base to a more complex fish amidst a cascading table-like base of laminate layers. One large red snake lies directly on the floor, while another is coiled around a wood log topped by a single fish. The fish form, image and structure is recurring in Gehry's work, notably in his visionary bridge collaboration with artist Richard Serra, and his Fish and Serpent Folly for the 1983 architecture exhibition at the Leo Castelli Gallery in New York.

Frank Gehry Fish and Snake Lamps, costing from \$16,000 to \$40,000 each, were produced at New City Editions, Venice, California by Bob Ishibashi, Larry Harris, Kady Hoffman, Laird Houland, Richard Garst and associates of Frank Gehry. ■ *Kirk V. Blunck*

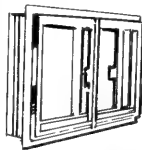


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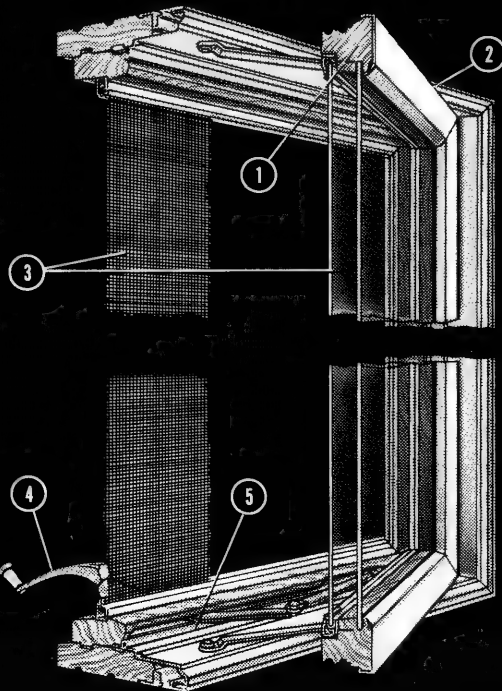


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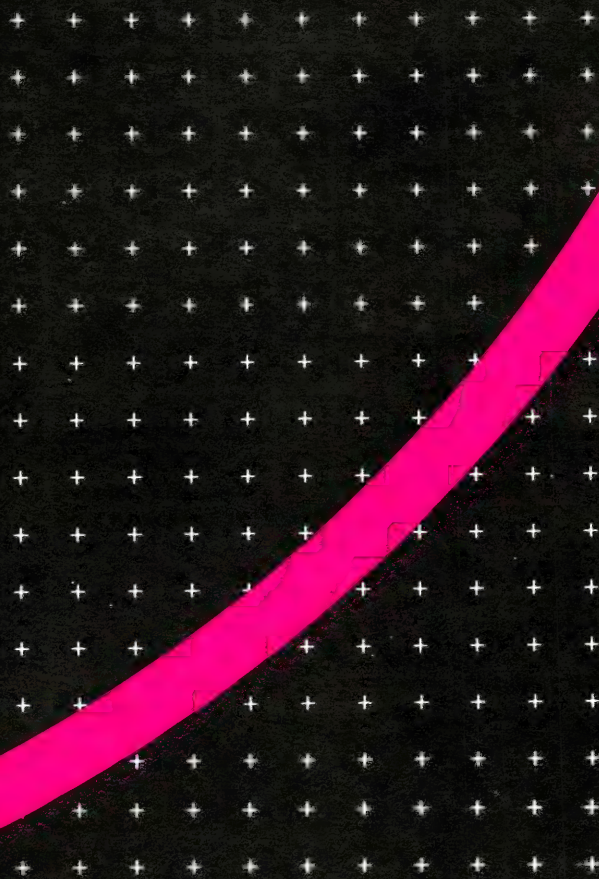
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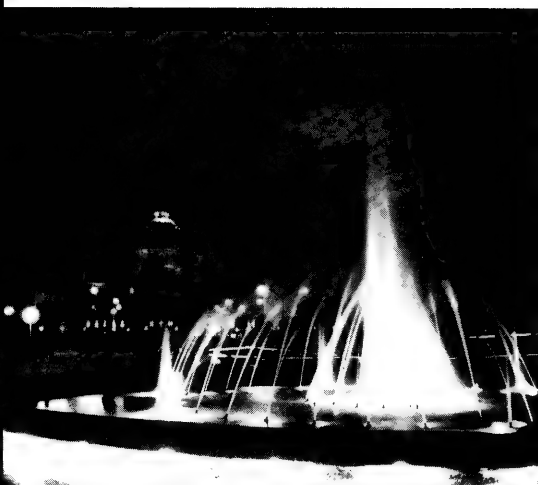
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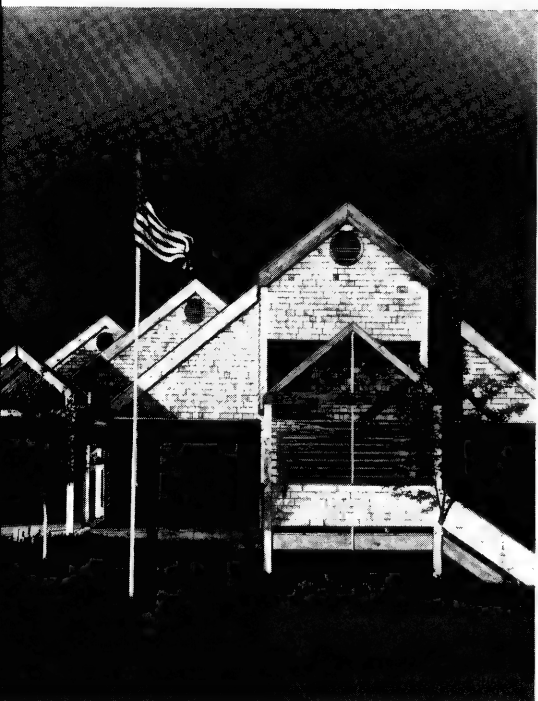
Architectural Photography

A Visual Essay



▲
State Capitol,
Des Moines, Iowa

▼
Private Residence
Lincoln, Nebraska
By Alfieri, Sinclair & Hille



All photos by P. Michael Whye

As a professional photographer who works primarily with architects and engineers, I have occasionally heard a designer say, "I can shoot my own pictures. Why do I need a professional photographer?" The architect should ask, "When should I hire a professional photographer?"

Keep in mind that what looks "right" to you might not impress a prospective client. It has been said that a picture is worth a thousand words and, while I have seen some pretty nice efforts, I have also seen some sorry "essays" regarding architectural designs. A professional has the eye not only for composing a picture to tell a story but also toward quality in the final results.

If you plan to shoot your own photographs, consider the following:

1) Rather than tossing your pictures into a number of job files, create a filing system for each category – slides, negatives and prints. The simplest filing system for each of the above categories is to group them first by category (educational, religious, commercial, etc.); then alphabetically by their most familiar job name (or numerically by job number) and, finally within each job, chronologically. If you have proof sheets, file them immediately next to their negatives.

2) Use low ASA films whenever possible. These give better resolution, tighter grain structure and more contrast than the higher ASA films. Fine qualities in these areas help to make good enlargements. Be aware of the trade-off, though. While the slow films have better enlarging properties than high ASA films, they tend to relegate you to shooting exteriors. A tripod must be used when inside. Films with fast light gathering capabilities, such as 400 ASA film, allow interior shooting as well as exteriors, usually without the camera support.

3) If color prints are needed, shoot color negatives. Period. Prints can be made from slides, but such prints are not as good as those from negatives for several reasons.

Interiors are lit by a variety of lights that are not "white" but are actually a variety of colors. Fortunately, the human brain marvelously adjusts what we see, so that, within certain limits, we see "white" light regardless of whether the source is an incandescent bulb that emits a warm tone or a fluorescent tube whose light is blue-green. Film, unfortunately, lacks such a filtering capability. Photographers attempt to correct this situation either by using a filter when shooting the scene (a necessity for slides but not for negative films) or by altering the filters used while making the prints (easily accomplished with negatives). Negatives have a wide latitude for color correction; slides do not once they are shot. Hence, if the slide is off color, the prints from that slide will be too.

For complex technical reasons most prints from slides pick up the warm tones well, but not the cool ones. Hence, blues and greens suffer. Also, the contrast is jacked up considerably and some of the middle tones disappear as a result.

4) If slides are required, shoot Kodachrome. It is the best slide film on the market with tones that are truer to life than the others.

For perspective control, professionals use view cameras, those big, heavy things that look like accordions with cataracts. For a non-professional, getting those verticals vertical requires knowing how to use the smaller cameras without producing drastic, three-point perspectives. A few points about perspective control. Keep the camera pointed on a horizontal axis and the verticals will be straight up and down. If you want to shoot a building with a wide-angle lens, a good technique is to get halfway up

your subject's height from a nearby vantage point, usually another building, and shoot straight out. Shooting from a further vantage point with a normal or a telephoto lens produces less perspective distortion than from up close with a wide angle.

Some use PC lenses in an attempt to correct the verticals, but few non-pros really know how to use one. Save yourself the hundreds of extra dollars those cost over a regular wide-angle lens. In addition, if the PC is used at its extreme limits, vignetting usually appears in the corners with an accompanying loss of sharpness.

When you think about hiring a professional photographer, sound him out to learn what he knows about architectural work. If all you see in the photographer's portfolio are pictures of cans of applesauce, class rings and barn owls, tell that person thanks, but no. It helps if the photographer has a good understanding and feel of architecture; it is not the same as other commercial photography.

Discuss the angles desired in and around the building. You're the one who knows what you want your clients to see. Do this by either going over the plans, walking the photographer through the building before the shoot or sticking with the photographer during the shooting. Plans, with your preferred views drawn on them, can also be mailed to the photographer. Remember to allow your photographer some leeway to shoot additional angles that look good while he is there. If there is something you definitely do not want shot, say so.

Be smart in setting up your pictures. Even though the building is your design, ask the owner for permission. A few owners will not allow pictures of their property, usually for security reasons, but others might even split the cost of the shot for their own promotional purposes. With that in mind, do not forget the con-

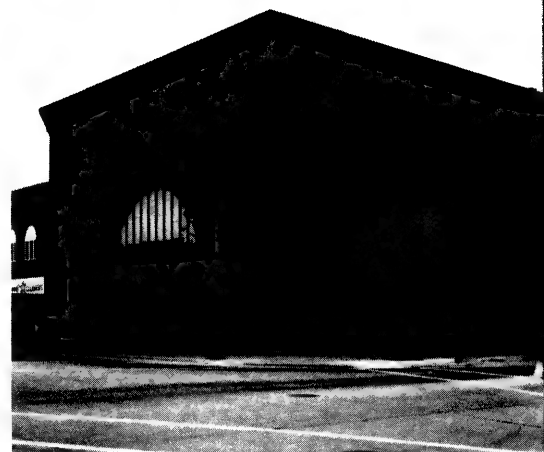
tractors and suppliers. Always make sure that someone at the building knows the photographer is arriving.

Think about the orientation of the building when telling a photographer to be there at a certain time, especially if he has not seen the project or a site plan. Having him arrive in the morning when the building faces west will waste his time and your money. Even if needing interior images only, discuss the natural lighting of the morning and afternoon conditions with the photographer.

The ultimate control during a shoot occurs when you, the architect, are there. Most photographers should not have trouble with this and may actually be glad that you are there to help with decisions. You should allow a photographer to have input into how a scene is shot, but not total control. Remember, you know how you want that building to appear and you are paying for a service. At the same time, you must recognize that limitations exist on how a scene can be rendered photographically.

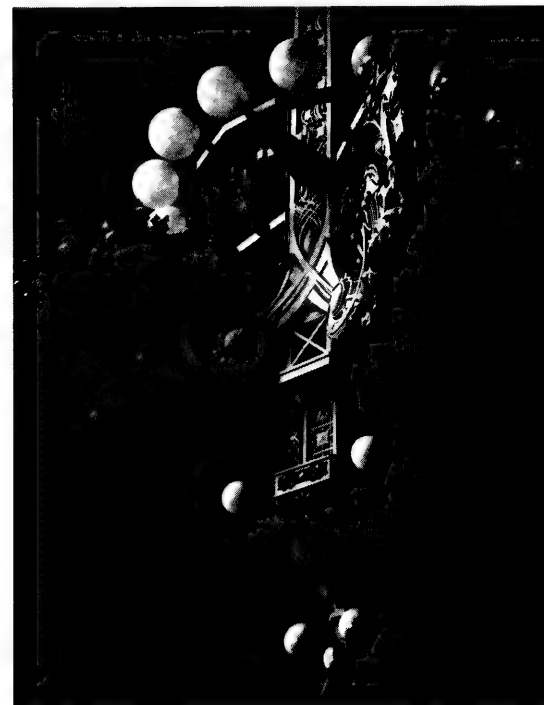
Work with the photographer as a team member. Be sure to explain what you plan to do with the photos before he leaves his premises so he can bring the appropriate films, lights, lenses, etc. to match your needs. If it is a color shot for a magazine or brochure, shoot transparencies, not prints. The quality of color separations for publications are much better when made from transparencies rather than from prints.

If you can shoot for yourself and do it well (and not just think you can), do it. If not, talk to a professional. A good set of pictures can help you sell your designs. Seeing is believing and seeing good photographs will help your prospects believe you are the architect for them. ■

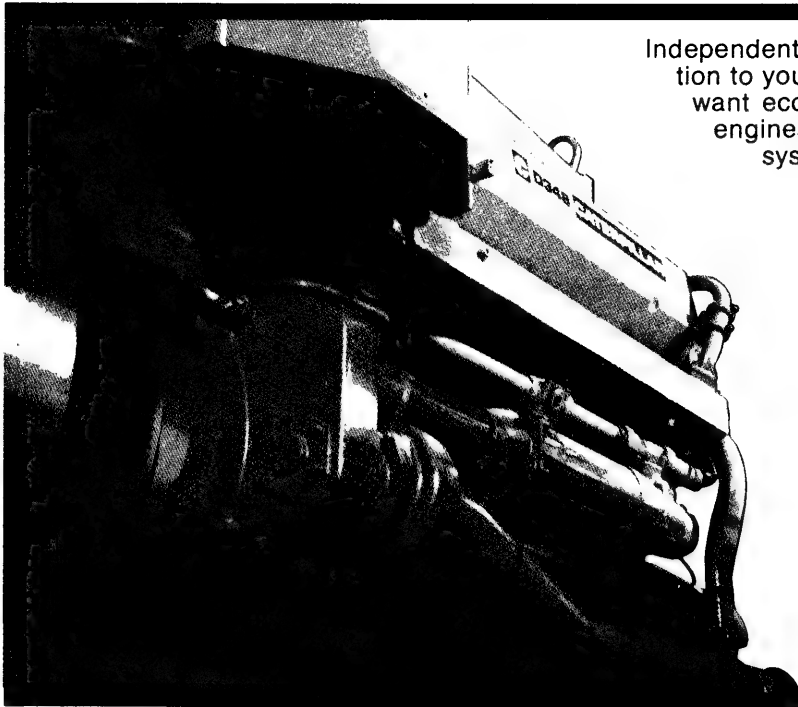


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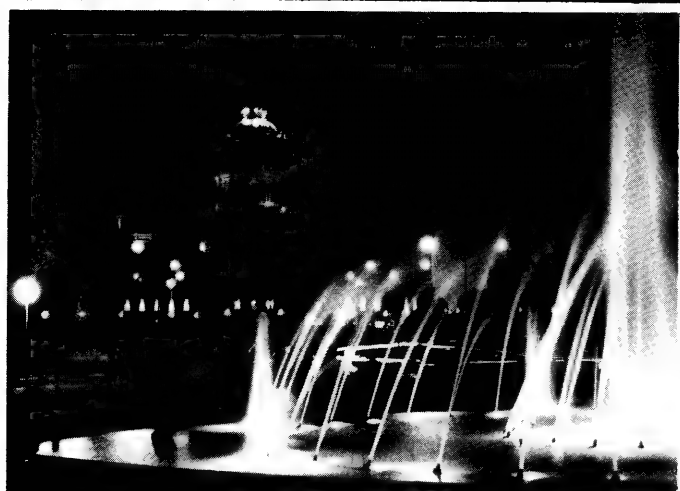
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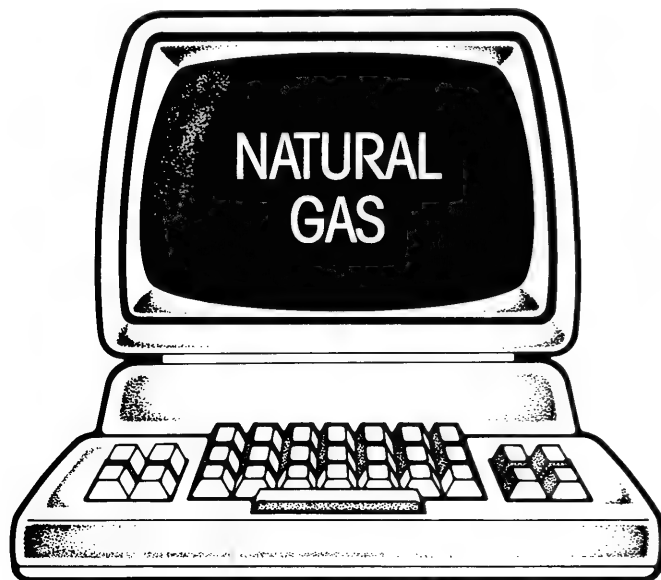
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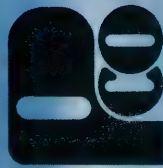
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Art and Architecture

How can the relationship between art and architecture be improved? One obvious answer is to reaffirm the idea that architecture is art and that it should not need other art applied to humanize or decorate it.

The relationship between art and architecture, artists and architects, has long been debated and discussed. Few would argue that architecture is or can be, one of the arts. Yet we often hear complaints that there is too much separation between the fine arts, especially painting and sculpture, and the applied art of architecture. It is probably true that there is more disparity between these disciplines than there once was, but things can be and are being done to rectify this.

Social changes are a factor in this rift. Earlier cultures centered heavily around one unifying element: religion. Much of the art of the past, whether music, painting, sculpture or architecture, served the common goal of worship. The polychromal temples, the columns carved to resemble gods, the soaring stained glass of the cathedrals, all used artists working together toward a common goal.

But as religion's influence decreased, various factors led to a divergence of the arts. The Age of Reason taught people to separate thought from feeling. It became possible to solve a problem pragmatically without involving the spirit. The advent of democracy decreased the number of wealthy and educated patrons of the arts who appreciated and could afford lavishly sculpted and decorated buildings. Instead, this power went to governments which, unless directed otherwise by the occasional strong and egocentric leader, built by committee.

This situation exists today, where "built by committee" is synonymous with bland, while it is the strong and individualistic corporate leader that often insists on and gets architecture as art. And finally, the industrial age led to materials which were machine-made and not lovingly worked by hand. Extruded steel columns replaced handcarved stone and sheets of glass replaced stained glass. As it became possible to build by machine the potential for artistic involvement decreased.

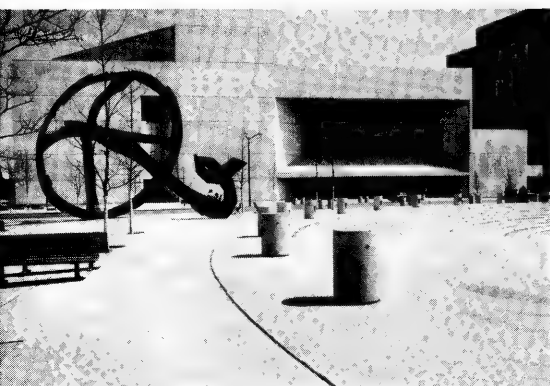
It is ironic that the Bauhaus movement, conceived of to unify the arts by bringing multiple artistic disciplines together, in ways had the

opposite effect. The Modern architectural movement which it helped spawn led to much architecture that was sterile and devoid of life. While many of the early pioneers of Modernism were talented and interested in the other fine arts, their followers often lost the connection.

The direction of the other arts didn't help. As painting and sculpture became more abstract they became less approachable and more introspective. Art went into the galleries and salons for appreciation by the elite.

So we approach our current period with a call for a reconciliation of the arts and architecture. How can this occur? The National Endowment for the Arts (NEA) would like for artists to be included as a part of the design team from the conceptualization of a project. There have been attempts at forming teams of artists and architects to solve problems together. The Architectural League of New York's 1981 "experiment in collaboration" paired such architect/artists teams as Frank O. Gehry / Richard Serra, Michael Graves / Lennart Anderson, and Richard Meier / Frank Stella to solve "the most significant problems of the decade ahead".

An interesting and laudible approach to putting art into architecture is the trend towards numerous Art-in-Government-Building programs. The U.S. Government's GSA, the city of San Francisco, the State of Iowa, and many other governmental bodies have such programs, which typically provide that a certain percentage of the building cost of government funded projects be used to buy or commission art for that facility. Guidelines similar to those established by the NEA are used to form a committee and to govern the process of selecting an artist to do a work for a building. These committees typically include representatives from the owner, the local art community, the governmental art organization, and the architect. In a recent example, three overlapping committees reviewed 40,000 slides by 2,500 artists interested in doing work for three buildings at Iowa State University in Ames. The finalists selected, while not yet done with their



©Roger Caudron

"Crusoe Umbrella"

by Claes Oldenburg

Nollen Plaza

Richard Haas mural at Meredith
Corporation, Des Moines.
Charles Herbert and Associates

work, promise to add a humanizing touch to these academic buildings. The involvement of the architects, in addition to serving on the committee, included making recommendations for the locations of the art works and making building changes requested by the committees or the artists to accommodate the works.

Non-governmental groups also are important in bringing art into their communities. Visiting Artists Incorporated in the Quad Cities has numerous programs to bring in renowned artists of all disciplines. This non-profit group was instrumental in bringing the Sol LeWitt works recently completed as part of the city's River Center project.

Architect's involvement with privately funded art can vary widely. When Meredith Corporation did a major renovation of its corporate headquarters in Des Moines, the architects were instrumental in bringing in Richard Haas to do a large mural; they also helped select and hang much of Meredith's large collection of purchased and commissioned painting and sculpture. When the Civic Center selected Claes Oldenburg to do a sculpture for Nollen Plaza, the architect's role was as a non-voting member of the committee who recommended the site and coordinated the foundation.

How can the relationship between art and architecture be improved? One obvious answer is to redevelop the idea that architecture is art and that it shouldn't need other art added in order to humanize or decorate it. Older architects, like Luis Bauragan with his subtle use of color, and "younger" architects, like Venturi or Graves with their integral decoration, show some of the directions possible which can help head architecture toward becoming more widely recognized as art. Architects can learn from many of the new artists who are exploring site-specific and earth-works, light, movement, and other non traditional media. If architects can look beyond the pragmatic "function" of architecture to include the "form" and "delight," then architecture can once again be called the mother of the arts. ■



Paul S. Kvett



The Des Moines Art Center

Meier Addition

Ever since the British duo of Renzo Piano and Richard Rogers shattered the operative perceptions of museum architecture with their winning entry for the Centre Pompidou in Paris, major art museums and major architects have been engaged in a prolific, provocative (and doubtlessly profitable) embrace. Architectural talents have been sought by Trustees of important international art museums to design their new buildings and additions with the same fervor and intensity that curators have pursued the "blockbuster" traveling shows that have propelled across the country in recent years. Buildings are now proudly displayed like new art acquisitions.

The collection of luminaires and locations is large and still growing. Barnes at the Walker in Minneapolis and Museum of Art in Dallas; Pei at the National Gallery, at The Boston Museum of Fine Arts, at the Portland Museum in Maine and under the Louvre in Paris; Isozaki amid the tempest in L.A.; Gehry at the Temporary Contemporary; Graves in New York and Fargo; Pelli at MOMA, Venturi at Oberlin, Stirling at Stuttgart; Meier at Atlanta, Frankfurt, Des Moines and now with the prized Getty. Prestigious newcomers to Europe's "museum landscape" are discussed in every art magazine and reviewed with regularity in TIME. Even by casual count some 50 museum projects are being or have been completed in this country; Germany alone will have opened over 30 significant museum projects by the end of this decade. The money and talent involved is astounding!

With few notable exceptions, "controversial" is the often repeated and too frequently belabored description of the results. Art purists object that the quest for architectural statements and monumental sculptures in building form has distracted from the art itself, transforming the museum into a "cultural Disneyland" and preying upon the public's basest voyeuristic tendencies. Audiences are seduced, not by a

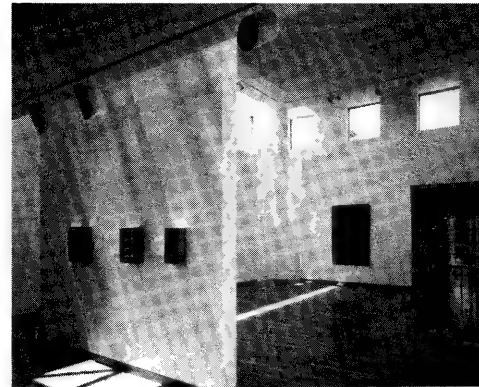
serious, cerebral discovery of art, but by recognizable names and labels, like so many pairs of designer jeans. The art experience, God forbid, has been irretrievably reduced to a consumer activity.

Despite those criticisms and the inevitable backlash to provocative museum design, public response continues to overwhelm. Pei's National Gallery is an acknowledged national event. 70,000 people a week crowd through James Stirling's Stuttgart State Gallery; 125,000 a week clamour through Centre Pompidou. The numbers belie the controversy.

Misleadingly, the term "controversial" is continually posed in the perjorative sense. Yet with museums, as with architecture at large, the results should be understood for their effort to elicit a response from the museum goer, to challenge them, to stimulate them, to engage them and to revitalize them for the return to the daily fight. Avoiding controversy should not be architecture's goal; avoiding banal solutions and expediency should be. As artist Joseph Bueys once proclaimed, "Modern art deserves a dramatic stage".

In Des Moines, the trend and design challenges evident in many of these recent projects continues unabated from the 1940's, when Eliel Saarinen's first designs received cryptic, openly hostile reviews from the Board of Trustees. One member equated his efforts, and the dramatic departure from the Neo-Classical norm they represented, with shameless Nazism, declaring Saarinen was a "Nazi at heart and we will not be regimented in this country".

"The combination of Saarinen, Pei and Meier," Director Jim Demettrion wrote for the IOWAARCHITECT nearly 40 years later, "promises to be an exciting one. It also will be a unique opportunity for lovers of architecture to observe a visual dialogue by three masters of 20th century architecture in one location." Visual dialogue or raucous argument? Who



"There is a field in Colorado that will be white all year. That's where the truck carrying the Benjamin Moore 1414 paint crashed."

*Peggy Patrick
Assistant Director, Des Moines Art Center*







"The Meier wing leaps around the elements and ties them together in a quite marvelous way. Its division into three parts works much better than one big addition would have. And of course, the monumental termination to Polk Boulevard is a traditional and appropriate stroke."

*David A. Morton
Executive Editor, Progressive Architecture*

"Now that the Meier addition is completed I really only want to talk about the delight I find – and the art finds – in the building. But there were frustrations and I learned alot."

I learned that there is a great trauma in moving a staff to temporary quarters during renovation; everyone does not remain calm. It is difficult to find temperature, humidity and security protected storage spaces for some 300 works of art . . . off premise."

*Peggy Patrick
Assistant Director, Des Moines Art Center*

would venture a definitive answer?

What is clear, is that today the museum is no longer viewed as a repository and safeguard of precious objects. It is no longer merely a place of quiet marble halls in which to contemplate art. Attendance has soared and museums scramble to expand educational, cultural, exhibition and retail activities in response. The idea of the museum as a popularizer of art, as an aggressive "outreach program" rather than as an elitist, genteel sanctuary continues to inform and shape the current wave of museum construction. The resulting demands on museums, and on museum architecture as today's new social center, are problematic. Its success in responding to these new responsibilities is the truly germane question before us. *Kirk V. Blunck*

The Architect

Richard Meier

The site for the second addition to the art center is mostly on the north side of the original building. However, as the chief view of the Saarinen building is toward its long masonry wall on the north, visible from Grand Avenue, the main

thoroughfare to visitors coming from downtown Des Moines, the problem was to design an addition that would respect the older building's horizontality.

The program called for permanent exhibition spaces as well as temporary ones to house large traveling exhibitions, additional service spaces including a maintenance room and loading dock facilities to provide a direct relationship to new and existing art storage areas, and a new public restaurant that could also function as a meeting room. An analysis of the site and program suggested dividing the new addition into separate volumes that would allow for expansion in required areas, rather than introducing a third large building mass. On this premise, three new additions were located with respect to the existing operations, the interface between the new and old designed to allow efficient functional coordination. Enclosed connections to the additions reinforce the existing axes in the Saarinen plan, and became the binding threads of the museum complex.

The east-west entry axis of the existing museum is reinforced architecturally by the

new courtyard pavilion, which also acts as a pivot point for the intersecting north-south axis. This pavilion, which contains the restaurant/meeting room and opens to the courtyard during the warm months, activates this previously little-used outdoor space. The courtyard becomes, in effect, a stage for the juxtaposition of the three different phases and manners of architecture represented in the building.

This addition, volumetrically separate from the Saarinen building and located as not to obstruct the preferred view of it, compacts its program into a vertically organized pavilion. The largest of the three levels is below grade and has two associated terraces, excavated to provide controlled natural light to the temporary exhibition galleries there. The plan is an eroded nine-square grid, with the central square pushed up to provide a four-column central atrium, lit by clerestory windows and perimeter skylights. This central volume is sheathed in granite and roofed by a flattened pyramid that acts as a foil to the butterfly-section roof of the Pei addition. The north-south section through the whole complex reveals the new building's relationship to the Pei addition: together the





Project

Des Moines Art Center
Richard Meier Addition

Owner

Des Moines Art Center
Edmundson Art Foundation, Inc.

Architect

Richard Meier and Partners
New York

Design Team

Richard Meier, Gerald Gurland,
Michael Palladino

Structural

Severud-Perrone-Szegezdy-Strum
New York

Mechanical/Electrical

John L. Altieri
New York

Landscape Architect

Office of P. DeBellis
New York

Project Manager

CPMI
Des Moines

General Contractor

Ringland, Johnson, Crowley
Des Moines

Photographer

Ezra Stoller © ESTO

two bracket the Saarinen building, which becomes a centerpiece made all the more important by the strong volumetric and stylistic contrasts.

The surface grids – four-foot square of granite, and two- and four-foot squares of metal panels and glazing – reflect the internal hierarchy of primary and secondary spaces. This is the first project in which granite is used as a primary building material (it was used as a base in Frankfurt, a plinth in Atlanta). Here its role is to indicate the importance of the central volume of the north addition. Its pink-beige color is chosen to blend with the exterior masonry of the Saarinen building.

The curved forms throughout the scheme, which echo each other in plan and section, are clad in porcelain-enameled steel, thin and reflective walls that contrast with the solidity of the granite. They serve to give the addition an animation that counterpoints the linear sobriety of the Saarinen galleries.

The Director

David Ryan

The Meier addition has a lot of spaces in it that

are very difficult to work with; certainly with easel and large scale paintings. It's very rigid. It doesn't lend itself easily to articulation.

It has enormous amounts of planer space that are unusable but have lovely windows in them and allow that beautiful light to come through. Lighting as a building element was very much in Richard's mind. In the judgement of a museum director, that would be the criticism that you would hear time and time again. How much running feet, how much planar wall space do you have to actually work with the artworks?

Meier wanted empty spaces in the building. It has open areas and curved walls that are meant to be punctuation marks, paragraphs – so there are brief visual breathing spaces in the building. Some people will say: that curved wall, how can you use it, how can you give up wall space to the windows and so forth? Those are consciously put in there to give you a pause before you start concentrating with a good hard look at a work of art.

Richard Meier was very concerned about exterior – interior use and he wanted to make the building very pleasing psychologically to the

public. There is hardly a space in the building where you aren't aware of the change of seasons and what's happening outside. No matter where you are in the building you can peek out a window and see another level where there is an outside space that could be used for people spaces or for showing works of art. He's forced our attention to using this building in its exterior way as well – especially by putting in the restaurant and the reflecting pool.

The new wing is not without many flaws, but it has so many interesting, challenging aspects that it is certainly intriguing to work with the building. The new wing offers a kind of palette for mixing and matching different artists work. There are all kinds of ideas, etudes, studies that could be done with artists using the different spaces that are in the building. The same is true with so many of the exterior spaces. The idea of working with that building and knowing that you're having artists that are also responding to what the architect has said; especially contemporary artists, that makes these spaces so intriguing.

The Project Manager, CPMI

Richard Janssen

With my first review of the design development drawings and my first contact with Richard Meier, I made a note: 'details, details, details' and this was later proved through the construction process as they continued to grow and grow and grow. It had a significant affect on the cost of the project. This was the one thing which was unique with Richard Meier's firm as opposed to other architects I've worked with — the enormous amount of details they process and handle. Another item which became apparent as we got into the final costing of the project was the amount of non-standard items — the only thing I could see that was off-the-shelf was the concrete that was coming out of the truck, and even that was custom designed to zero tolerances. That in itself presented a problem in coordination.

One thing that was particularly pleasant in working with Meier is they were willing to approach things in a new manner. They did not have preconceived ideas of how they expected the project to be managed or how they expected it to be run. That allowed us a large latitude in developing the management procedures which we prefer to use.

The Artist in Residence

*Joanne Felt
with Patricia Zingsheim*

"As a piece of sculpture I think its superb — its a challenge which opens the art museum to new people. There has been a renewed excitement and public interest in the museum on the part of the local community, but a museum must always build its reputation on the caliber of its shows rather than the architecture".

With the strength of the architecture, this entire complex promises great treasures. Connoisseurs and students must not be disappointed when they come inside to explore. By giving ourselves an architecturally stunning complex we are also ensuring our standards for shows and collections. There is no doubt that the prestige of the architecture in addition to the size of the museum and the reputation of its collection has something to do with attracting major exhibits. The collections and shows must always demonstrate a quality and care equal to the attention given the architec-

ture. "I don't mind the art and the programs sharing the stage 50:50 with the architecture, but I think Meier wants you to notice Meier at least half the time". A balance must be maintained.

On the other hand, with the beauty of its architecture, the Meier addition brings a lyrical but "high strung" character. It's certain to be demanding — highly customized, intricately fragile and therefore high maintenance and not easy to ignore — like a gown, as opposed to the old Harris Tweed that goes everywhere with everything and is easily forgotten and no worse for the wear.

Ms. Felt, both a painter and a teacher, insists that the tendency to go national is strong for many art centers, sometimes resulting in the elimination of its role as focal point for state and local artists. In fact "*Iowa Annual*," was not held this year and its future is uncertain. "The slicker it gets the less fashionable it may become to deal with things locally. This is the only forum in the State for bringing artists together and rejuvenating standards in the statewide scene."

The Critic, Des Moines Register

Blair Kamin

Why does Richard Meier's conversation of the generations with Eliel Saarinen and I.M. Pei fail to succeed? Why is the Meier addition a self-referential architectural object and not part of an aesthetic whole?

Let me suggest an answer: the Meier addition is modern architecture insensitively superimposed on both the land and the architecture that preceded it.

Meier did not intend it that way; in fact, the project is replete with contextual moves. The question is whether, these moves ever coalesce into an aesthetic whole with the existing wings and Greenwood Park. Look closely; they don't.

Consider the addition's three-story pavilion. Its stone-clad podium and central tower gesture to the land. But the controlling aesthetic factor there is the nine-square grid that forms the pavilion's footprint. It is derived from pure abstract geometry, internally rather than externally generated. In plan, the pavilion is a modernist net laid down arbitrarily on a midwestern hillside. In elevation, it is a machine in the land-

scape, an object which is not part of a larger aesthetic whole. Consequentially, the pavilion's stone cladding comes off as little more than a superficial gesture.

Slice the addition through Meier's section and a different picture emerges. The pavilion, the restaurant, and the "west west wing" coalesce with the Saarinen and Pei wings to form a well-wrought architectural totality. The hitch is that Meier's design fails to provide a vantage point in which this grand design becomes visible. Niceties such as architectural pivot points crumble as a result. The restaurant and the "west west wing," so meaningful in section, are transformed into bizarre compositional fragments. They tell us that the addition is best understood through the mind's eye, not through actuality. It is a Platonic solution to an Aristotelian problem.

The result is a violation of Meier's intention: a conversation of the generations in which elemental similarities would underlie formal differences. Here, at a fundamental level, all we get is difference: the old wings balanced architecture with nature; the new wing sets architecture against it. The old wings had integrity as individual forms and still managed to form a coherent whole; the new wing turns the museum into an aesthetic jumble.

It need not have been so. Modernism is not, by definition, the wrong vocabulary for this addition. The problem is in Meier's plan, not his white porcelain panels.

Both the Saarinen and Pei wings are modernist solutions, but they are modernism mitigated: architecture that expresses the machine age even as it accommodates the Midwest landscape. Such architecture comprises a regionalist variation of universalist modernism, an architecture that creates a uniquely Midwestern sense of place, one that was much adored in Iowa.

The interior of the Meier addition is, by now, also much adored. But one cannot separate interior space from the exterior walls that enclose it. The tension is in the wall. And the wall here presents a telling dualism: it serves one public function — dramatic spatial enclosure for the display of art — at the expense of another public function — architecture that provides a truly regional sense of place. ■



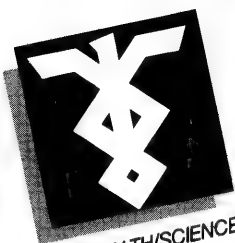
"One of my most exciting moments was as the exterior facing of porcelain enameled panels and granite was being applied in the restaurant out by the pool court area – as you looked there you realized that there was a juxtaposition of Saarinen, Pei and Meier designs – the only place that's apparent in the entire museum structure."

*Arnold E. Levin,
Chairman Building Committee*

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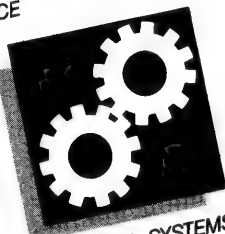


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A R C H I T E C T U R E

A DES MOINES GUIDE

IOWA CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

ARCHITECTURE:

A Des Moines Guide

There's more architecture to discover in Des Moines than we could include in these pages. This is a broad sample — over fifty buildings or districts which are organized into six geographically-based groups: A1-A20 is a downtown walking tour (see map insert),

B1-B9 roughly follows Grand Avenue west to the Art Center,

C1-C3 contains historic homes just north and west of downtown,

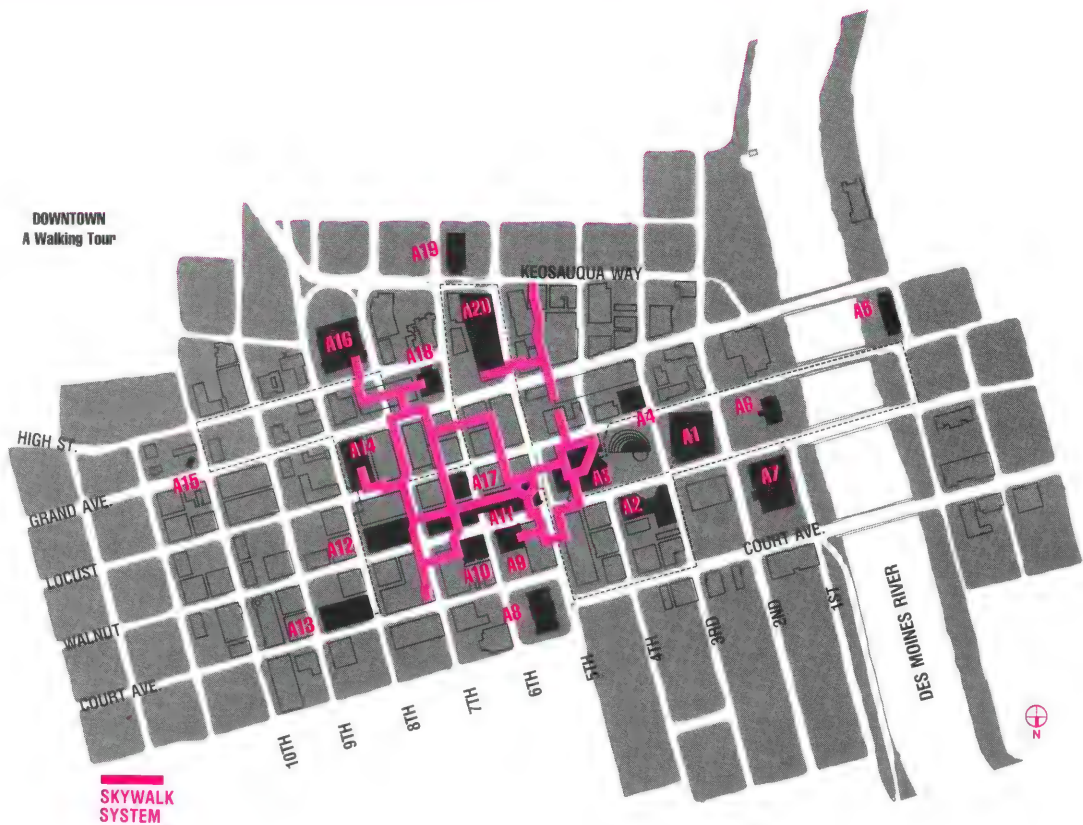
D1-D11 tours the central campus area of Drake University,

E1-E4 shows some of the eastside from the river to the Capitol building,

F1-F7 follows Fleur Drive south, then west on Park.

Enjoy!

Materials for the Des Moines Architectural Tour were prepared by Judy McClure, Patricia Zingsheim, Kate Campbell, Terry Leonard and Kirk V. Blunck. Maps by First Group Architects. Design by Holtz/Wilson Design, Inc.



Paul S. Kretz

A1

NOLLEN PLAZA AREA

A1 NOLLEN PLAZA AND THE CIVIC CENTER
Locust to Walnut, Second to Fourth Streets

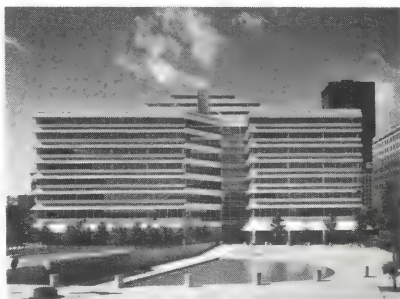
Focal point of current downtown revitalization. The street grid shifts several degrees at the Nollen Plaza site from the orientation elsewhere in the city. The design of the Plaza and 2700 seat auditorium keys on that shift.

1979. *Charles Herbert & Associates with Sasaki Associates. Sculptor, "Crusoe Umbrella": Claes Oldenburg.*

A2 THE PLAZA CONDOMINIUMS
Walnut at Fourth

A first for the downtown: a mixed retail and residential project. The building, developed by a Minneapolis partnership, adds a steep-pitched blue roof to the skyline.

1985. *Stageberg and Partners.*



A3

Heinrich Blessing

A3 CAPITAL SQUARE

West side of Nollen Plaza
Forms the west wall of Nollen Plaza. Built by a Chicago developer, as the result of a competitive urban renewal process, its placement — nudging onto the Plaza and interrupting the street grid — was controversial. Although privately owned, its eight-story atrium has become a popular 'public' gathering place.

1983. *Skidmore Owings Merrill.*

A4 HOMESTEAD BUILDING

303 Locust
National Register of Historic Places
Early publishing house turned hotel. Adapted for new commercial uses, the building includes the offices of its rehabilitation architects.

1895/1903. *Gutterson and Smith/Smith and Gage.*
1984. *Rehabilitation: Bussard/Dikis Associates.*

The CITY BEAUTIFUL MOVEMENT was a national turn-of-the-century urban effort to group neo-classical civic and cultural buildings according to a Beaux Arts master plan which typically included fountains, promenades, bridges, special lighting and carefully designed landscaping. After the Chicago World's Fair in 1892, the city of Des Moines, like a few other much larger cities, acquired and set aside a large area of downtown land as a center for public park and civic functions: a true "Civic Center". In Des Moines, the

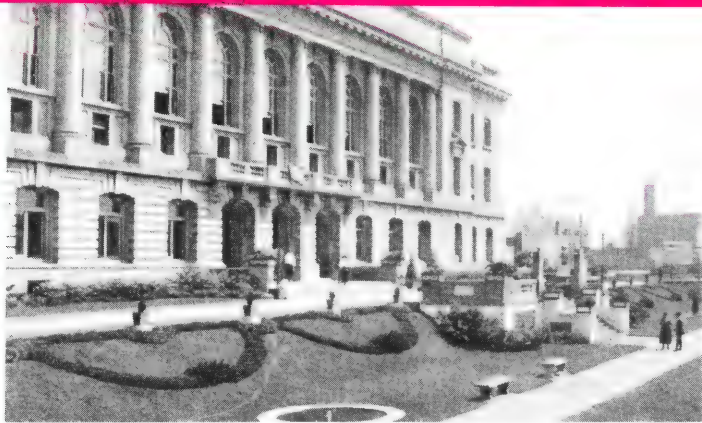


Larry Day

concept is exceptional both for the extent to which it was implemented, and for the fact that it is focused on the river. Placement of the Municipal Building with others along the river front was part of the City Beautiful planning. The Argonne Armory Building to the north and the Federal Courthouse and Municipal Court and Public Safety Buildings to the south were arrayed on the east river bank, with four major bridges to the Library and the former U.S. Post Office on the west bank.

A5 THE DES MOINES MUNICIPAL BUILDING

East First Street, Grand to Locust
National Register of Historic Places
A special social significance, appearing in the style of classical Beaux Arts architecture. The ideal of a new form of government, run openly by commissioners rather than by backroom ward bosses, was expressed in the large vaulted space (recently restored) on the



A5 CIRCA 1919

second floor. City employees would work there, under the scrutiny – symbolically – of the citizens.

1911. *Liebbe, Nourse and Rasmussen; Hallett and Rawson; Wetberell and Gage; and Proudfoot and Bird.* 1981. *Restoration/remodeling: McKlveen and Carney. Interior restoration artist: Richard Beeman.*

A8 DES MOINES PUBLIC LIBRARY

Second Street between Grand and Walnut

National Register of Historic Places

Marvelously restored interior provides a step back in time. Salmon Pink Minnesota limestone gives this building its warm color. The river front location gave it a civic prominence during the turn-of-the-century Sunday riverside promenade. Functional expression of the use of space is evident in the fenestration: narrow south windows for the stack areas; larger windows in the reading rooms. Recent interior work has included restoration of the original stencil decoration.

1903. *Gutterson and Smith.* 1985. *Remodeling: Wagner, Marquardt, Wetberell, Ericsson. Stencil Restoration: Svend Paulsen.*

A7 OLD POST OFFICE / HERITAGE GALLERY

First and Walnut

National Register of Historic Places

Refurbished for use as a civic space known as the Heritage Gallery. Close inspection of the original section of the building reveals fine vertical tooling of the limestone. This technique is designed to impart a softer, more luminous quality to the building's surface.

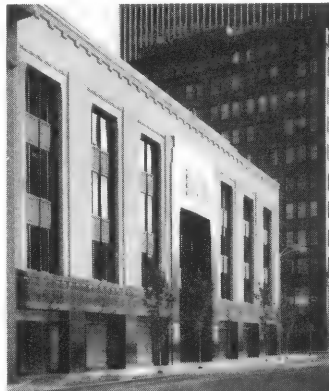
1908. *James Taylor, Dept. of the Treasury.* 1979. *Addition (Polk Co. Office Building): Woodburn and O'Neill.* 1981. *Heritage Gallery Renovation: Polk County General Services Staff.*

A8 POLK COUNTY COURTHOUSE

Cherry to Mulberry, Fifth to Sixth

National Register of Historic Places

One of few examples of Beaux Arts style courthouses in Iowa, designed by one of the most successful local firms of its time. The clock tower was a local landmark for visitors who traveled to and from the state capital by rail. Neoclassical motifs and humorous, grotesque faces in the keystones of the second floor windows provide ornamentation. George W. Bird is reputed to have portrayed his own likeness among these images.



A9

A10

The rotunda has recently undergone restoration of its murals, decorative finishes, lighting and stained glass skylights.

1906. *Proudfoot and Bird.* 1985. *Interior restoration: Bussard/Dike Associates. Restoration artist: Svend Paulsen.*

A9 VALLEY NATIONAL BANK BUILDING

Sixth and Walnut

National Register of Historic Places

One of Des Moines' most elegant interiors. The original design for the building included a twenty-plus story tower. The Depression eliminated the upper stories, but fortunately the luxurious Art Deco bronze, brass, nickel and pewter finishes survived. The 1979 restoration earned a Craftsman of the Year Award for Sven Paulsen and a national AIA Honor Award for the restoration architects. The second floor bank lobby is well worth a visit. (Note: the office of the Iowa Chapter, American Institute of Architects is on the ground floor. It is a good source of information and books and is open during regular business hours.)

1932. *Proudfoot, Rawson, Souers and Thomas.* 1979. *Restoration: Charles Herbert & Associates. Craftsman: Sven Paulsen.*

A10 THE FLEMING BUILDING

Walnut and Sixth Street

A rich masonry building with signs of the Chicago School influence. One of the first steel frame office buildings in Iowa, it was originally designed with a second-level banking floor. The granite base and entry were added in a 1938 remodeling.

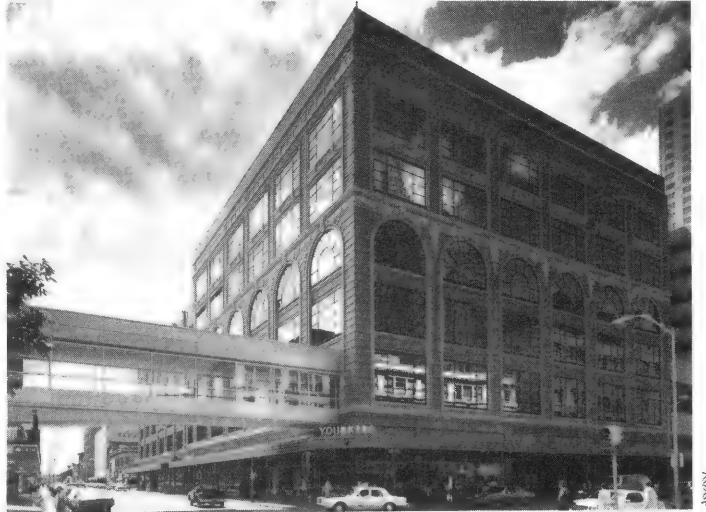
1907. *D.H. Burnham & Company.* 1938. *Remodeling: Proudfoot, Bird and Rawson.*



A6



A8



A12



A11

THE SKYWALK SYSTEM

Winding through downtown is a second level public walkway system of twenty-nine bridges which connect nineteen separate blocks. Most of the bridges have been designed according to a loose set of architectural parameters: level top-supported structure; visually light aluminum panels; large areas of glass with minimum mullions and a regular module. Typically, the bridges avoid strong visual associations with one or the other of the buildings they connect.

The Skywalks have obstructed many downtown vistas from the street level. At the same time, they offer a whole new way to view the physical city and its "street action".

Architects have struggled with the problem of bridge juncture at buildings, both new and existing, and the results attest to the difficulties of inserting an "after the fact", visually dominant system of arteries into an existing downtown body.

A11 THE KALEIDOSCOPE AT THE HUB

North Side of Walnut, Fifth to Seventh Streets

"Medieval" towers at the entries to stylish spaces. The Hub is a twenty-five story office tower and the Kaleidoscope is a multi-level urban shopping center. Like its suburban counterparts, it is anchored by two large department stores, Younkers on the west and Penney's to the east. The vibrant spirit of Des Moines' downtown revitalization is reflected in the architecture.

Skywalks, including the oversized Sixth Avenue bridge, are neatly integrated into and accepted by the connected structures.

1985. *Charles Herbert & Associates.*

A12 YOUNKERS DEPARTMENT STORE

Locust to Walnut, 7th to 8th Streets

Open six days a week and not to be missed! Two late 1800's brick commercial buildings have functioned together for many years as the flagship of this large Iowa department store chain. Recent exterior remodeling opened the skywalk level and gave a new image to the building with paint and mirror glass. Interior remodeling includes a remarkably elegant first floor and a vibrant lower level "emporium" named METROPOLIS which is devoted to food and merchandise that appeals to the five senses.

1981. *Exterior Remodeling: Charles Herbert & Associates.* 1983. *METROPOLIS: Schafer Associates with Business Image, Inc.*



A13

A13 NORWEST FINANCIAL BUILDING

Mulberry between Eighth and Ninth Streets

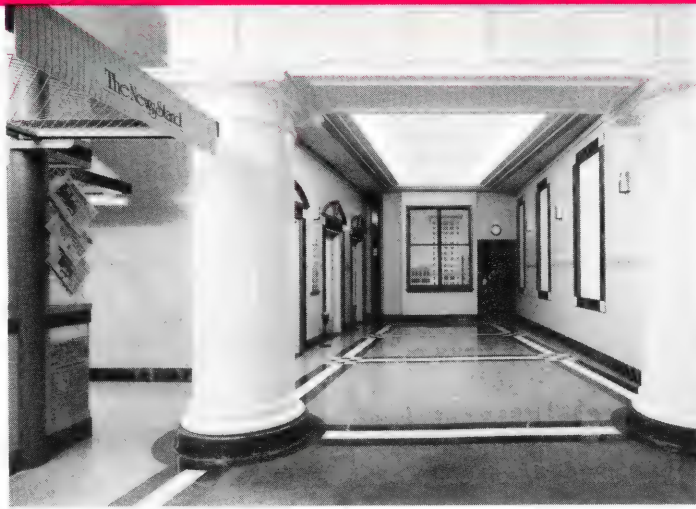
Central space has highly refined surface treatments in the "new" decorative mode. The west half of this complex presents a skin of cool granite and glass stretched over an ordinary brick low-rise building. A gracefully curved, half-ellipse stairwell tempts employees to shun the elevators. The alley connection and the addition to the east are the work of the same architectural firm which did the earlier remodeling.

1980. Remodeling and 1985 Addition: Charles Herbert & Associates.

A14 DES MOINES REGISTER BUILDING SKYWALK LOBBY

Eighth and Locust, 2nd level elevator lobby

Special second level entry in the form of a skywalk lobby. One typically approaches by the skywalk bridge across Locust Street from the Locust Street Mall assemblage of shops and fast food restaurants. Enter Locust Mall just east of auto entrance to parking. Take escalator up 2 levels and loop back to the right. An attractive newsstand and a trompe l'oeil view of the building before it was "moderne-



A14

ized" are important features of this new entry to the building.

1983. Charles Herbert & Associates. Mural artist: David Connor.

A15 BRENTON NATIONAL BANK OF DES MOINES

Tenth and Grand Avenue

Suburban banker coming into downtown wanted a "miniature Chase Manhattan" for a drive-in facility. The resulting cubic structure has composition and detailing worth a second look at the way in which it attempts to bring the small building into scale with its downtown context.

1966. John Stephens Rice Architect.

A16 BANKERS LIFE INSURANCE

North Side of High Street, Seventh to Eighth

Featured in twenty pages of the 1940 Architectural Record. This home office for a major insurance company was one of the first buildings designed with a modern air conditioning system. The footing design allows the building to float on the silt below. Integration of Skywalk bridges into the existing building posed design challenges.

1940. Tinsley, McBroom and Higgins.
1983. Skywalk: Brooks Borg and Skiles.



A16

A17 EQUITABLE BUILDING

Sixth Avenue and Locust Street

Gnome-like beings appear to strain to hold up this gothic-inspired building, designed by the same firm (now Brooks Borg and Skiles) which produced the Polk County Courthouse and the Valley National Bank Building. Its tower is a prominent part of the local skyline and was the location of a water tank for fire protection purposes. Contrasting construction materials include polished granite, dark cast iron and light-colored terra cotta.

1923. Proudfoot, Bird and Rawson.
1971. Remodeling: Savage Ver Ploeg.

A18 AMERICAN FEDERAL SAVINGS

Sixth Avenue between Grand and High

A carefully designed and crafted "glass box" office building. Its use of granite in the plaza and travertine marble in the first floor spaces is "vintage Mies". Its siting is such that the line of buildings on the west side of Sixth continues even as the street shifts slightly eastward at Grand. This respects the stone cathedral to the north and allows its bell tower to remain a prominent feature against the sky.

1962. Ludwig Mies van der Rohe.

A19 AMERICAN REPUBLIC INSURANCE BUILDING

Sixth and Keosauqua Way

A nice "muscular" rendition of a mid-sixties integrated systems



A19



A18

building. The space planning concept of fixed work stations provides window views to many workers with private offices located near the core. The fine contemporary art collection of the owner compliments the interior. Call ahead to arrange a tour.

1965. Skidmore, Owings and Merrill. National Honor Award. Sculptor, entry court stabile, "Spunk of the Monk": Alexander Calder.

A20 DES MOINES CONVENTION CENTER

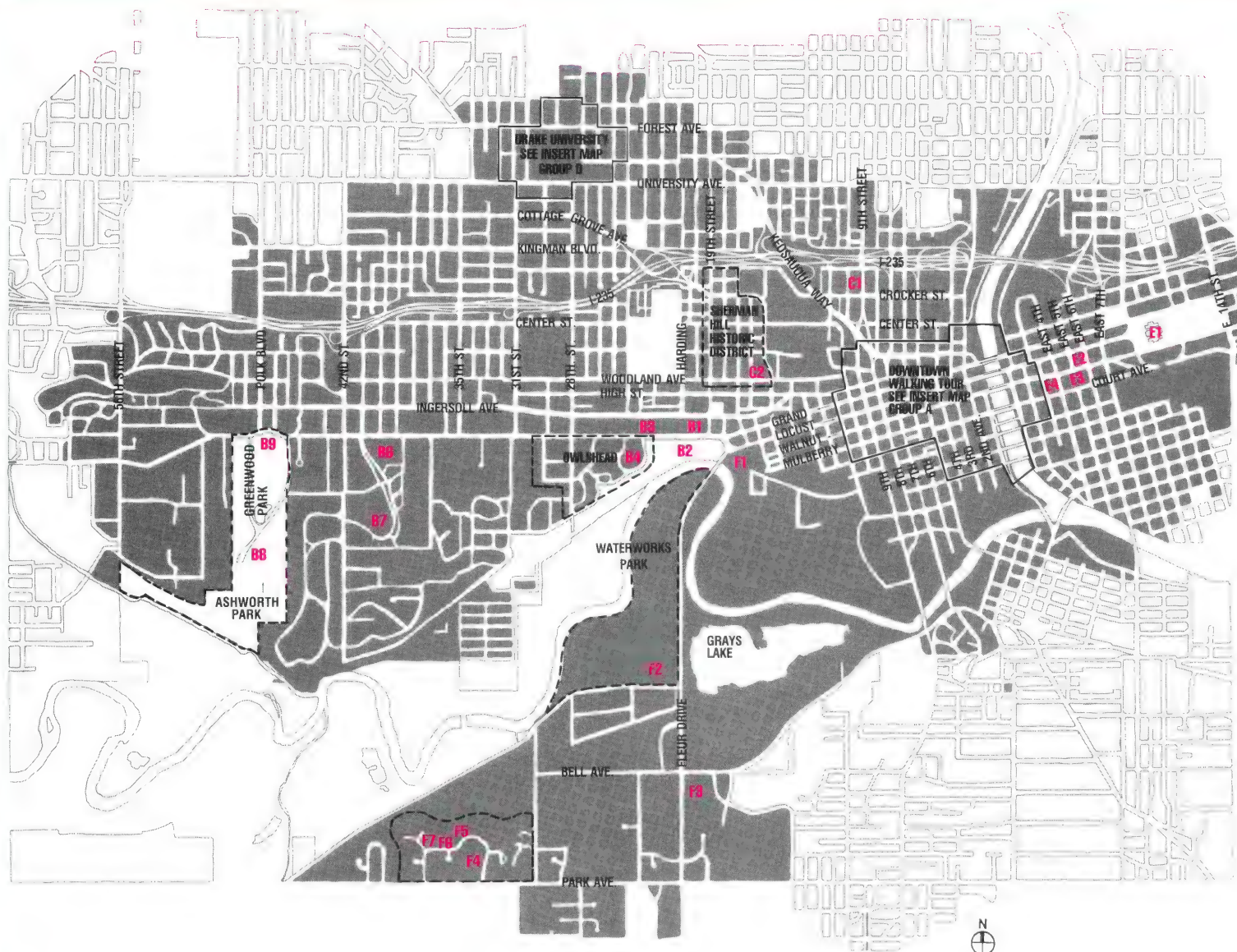
Grand Avenue, Fifth and Sixth

A vertical pink neon tube symbolically marks the juncture of two street grids in the city. The building is very special at night, when the glass cage surrounding the meeting rooms is lit and filled with people. The omission of the original skylight design above the circulation areas leaves the daytime appearance rather opaque.

1985. Brooks Borg and Skiles.
Loschky Marquardt Nesbom



A18



GRAND AVENUE

Des Moines, like most successful cities, had at the turn of the century a special residential street that was broad, shaded, elegant: a "Grand Avenue". A few of the fine homes once in style, mostly adapted for other uses, exist as a reminder of this optimistic era.

B1 FINKBINE HOUSE

1915 Grand Avenue

Built of brick by a man who made his fortune in lumber. An amalgam of picturesque and classical styles, its imaginative details provide a rich texture which highlights the relatively flat brick surfaces.

1896. *Attributed to the owner.*

B2 HERNDON HALL

2000 Grand Avenue

National Register of Historic Places

Prototypical Queen Anne in the style of the English Country Home. The third floor contained an enormous ballroom with a large dance floor surrounded by a colonnade, designed as an assembly and billiard hall. Many original elements such as porches, the slate roof and the porte cochere have been lost over the years.

1881. T.A. Roberts
1978. Restoration: Bloodgood Architects

B3 CRAWFORD MANSION

2203 Grand Avenue

National Register of Historic Places

Striped brick base and red tile roof.

The Crawford House, like others along Grand Avenue, represents the type of architecture chosen at the turn of the century by successful "self-made men" who proudly exhibited their wealth and modernity.

1896. *Liebbe Nourse Rasmussen Architects.*



B2 B4



DRAKE UNIVERSITY

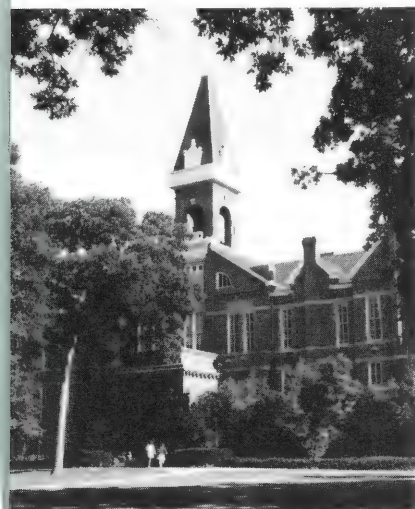
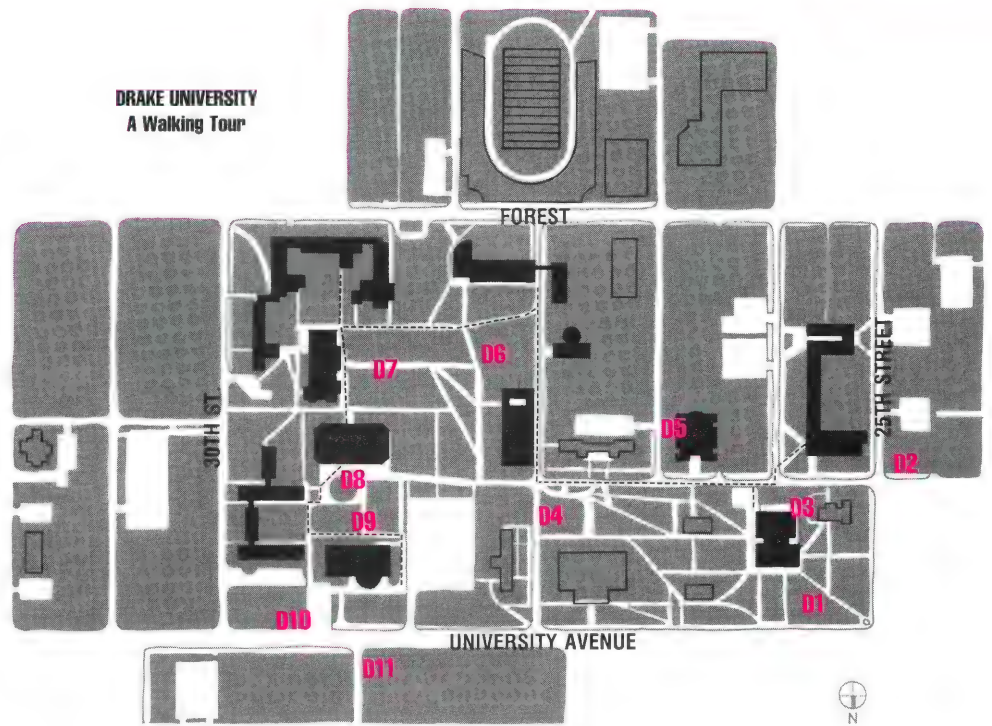
D1-11 DRAKE UNIVERSITY CAMPUS

Drake University, founded in 1881, commissioned Eero Saarinen and Associates to develop a campus master plan in 1947, and Sasaki/Walker Associates to develop a landscape master plan in the 1950's. The Saarinen-designed Student Residences and Dining Hall won a National Honor Award. Among the buildings of interest:

1. **Old Main**
1882. C.B. Lakin.
2. **Harmon Fine Arts Center**
1972. Harry Weese & Associates.
3. **Cartwright Hall**
1976. Edward Larabee Barnes.
4. **Meredith Hall**
1965. Ludwig Mies van der Rohe.
5. **Medbury Hall and Oron E. Scott Chapel**
1955. Eero Saarinen and Associates.
6. **Harvey Ingham and Fitch Hall**
1949. Saarinen, Swanson and Associates.
7. **Herriott, Carpenter, Crawford and Stalnaker Student Residences**
1949-53. Eero Saarinen and Associates.
8. **Hubbell Dining Hall**
1953. Eero Saarinen and Associates.
9. **Olmstead Center**
1974. Harry Weese and Associates.
10. **Goodwin-Kirk Student Residences**
1962. Harry Weese and Associates.
11. **Aliber Hall**
1982. Bussard/Dikis Associates.

Photos courtesy of Drake University

DRAKE UNIVERSITY A Walking Tour



D1

C.B. Lakin

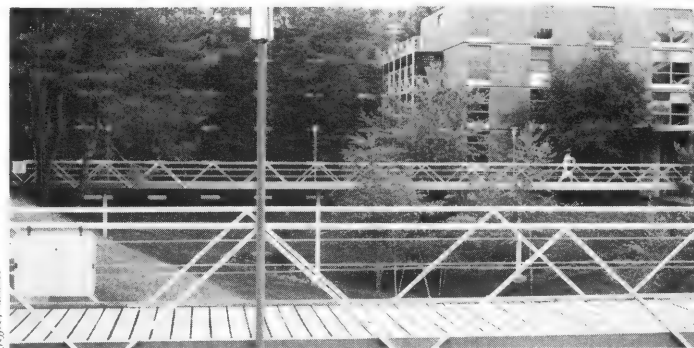


D2

Jeffrey Srochel



D4



D7

Jeffrey Srochel



D8

Jeffrey Srochel



D9



D10

Jeffrey Srochel



D11



Jeffrey Strabel

E1

E1 STATE CAPITOL BUILDING

Grand to Walnut, East 7th to East 12th
National Register of Historic Places.

Rich interior, with restored stenciling, murals and tiled floors. This classic state capitol design — 275-foot tall central gold leaf dome dominating symmetrical wings — took thirteen years to construct. Its central rotunda was extended through to the basement (formerly the stable) earlier in this century. Go into as many of the offices as possible and look at the extraordinary stenciled ceilings. The exterior is currently undergoing major restoration and stone replacement work.

1884. *John A. Cochrane and A.H. Piquenard.*

1985. *Restoration: Bussard/Dikis Associates.*

Restoration artist: Jerry Miller.

E2 CAPITOL VIEW OFFICE BUILDING

East Sixth and Locust

A quietly successful contextual building. Placement, mass and materials blend with the traditional storefronts allowing this structure to be a good neighbor to what remains of the older part of the east side business district.

1984. *Bussard/Dikis Associates.*

E3 CAPITOL CENTER COMPLEX

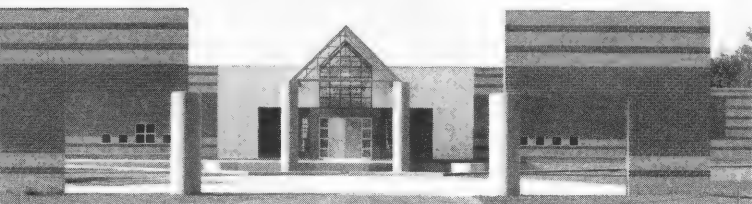
Walnut to Court Avenue, East 4th to East 7th

New construction which continues the traditional Walnut Street frontage. The complex addresses urban issues of material, scale and entry. Built in three

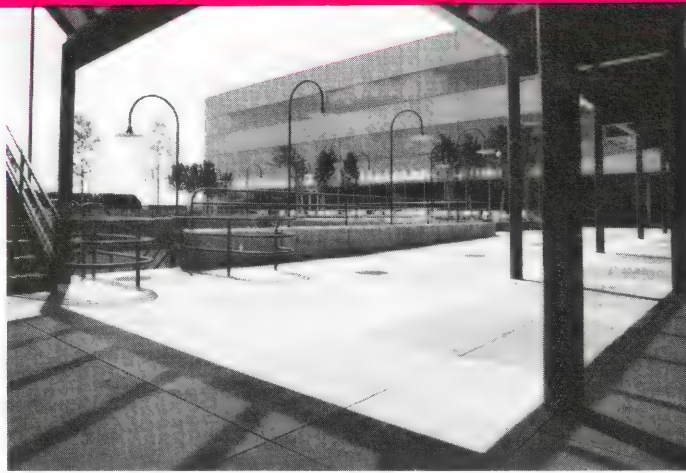
F7



F9



Jeffrey Strabel



F1

phases from east to west, the project gave momentum to the revitalization of the east side.

1983, 1984. *Charles Herbert & Associates.*

1985. *Shiffler Frey Baldwin.*

F4 NORTHWESTERN HOTEL

East Fourth and Walnut
National Register of Historic Places.

Former railroad hotel, hard by the tracks. Recently adapted for use as office space, the building has a two-story lobby space (one of the few remaining in Des Moines) capped with a skylight of stained glass.

1916. *Proudfoot, Bird and Rawson.*

1984. *Rehabilitation: Frevert-Ramsey-Kobes.*

F1 MEREDITH CORPORATION

1716 Locust

Visually exciting, recipient of many design awards. The original 75-year-old brick building shares the stage with the flush aluminum and reflective glass skin which sheathes a parking structure and six major additions spanning a period of some fifty years. The dynamic interior incorporates four glass-roofed light courts, cleverly integrated neon lighting in the dining area and many works of art.

1912. *Proudfoot, Bird and Rawson.*

1982. *Remodeling/rehabilitation/ addition: Charles Herbert & Associates.*

Mural artist: Richard Haas.

E8



Jeffrey Strabel

F2 THE DES MOINES WATERWORKS HEADQUARTERS

West side of Fleur Drive, Valley Drive north to the Raccoon River.

Reflecting pool on the south, with an entry "pulled out" of the building's facade. A four-square plan, separated by skylit, cruciform circulation is the new administration center for the local water company. The full Waterworks complex has many features of interest (including the pump house at the north end) which are enjoyed by joggers, walkers, bikers and those who drive through.

1985. *Shiffler Frey Baldwin.*

F3 BUTLER HOUSE (OPEN BIBLE COLLEGE)

2633 Fleur Drive

"The most extraordinary house in Depression America . . ." This is the way Martin Greif characterized it in *Depression Modern: the Thirties Style in America*. A central ramp in place of a grand staircase and other still remarkable technological innovations were incorporated into the design. The dining room ceiling panel's 96 bulbs (in four colors on rheostats) allowed Earl Butler to create any color of light and mood he wished. The house currently serves as the Administration Building for Open Bible College. Group tours by arrangement.

1936. *Kraetsch and Kraetsch.*

F8



ANSWERS

Jeffrey Strabel

F2

F4-7 RESIDENCES AT SOUTHERN HILLS DRIVE

North of Park Avenue, 34th to 37th Streets

An interesting accumulation of single-family residences built during the last twenty-five years, just west of Des Moines' first planned unit development.

F4 THE PARK AT SOUTHERN HILLS

Southern Hills Drive to S.W. 30th Street
Townhouses and cluster homes, clad in cedar.

1972. *John D. Bloodgood Architects*

F6 3409 SOUTHERN HILLS DRIVE

The landscaped drive of the Kruidenier Residence features flowering crabapple trees at slightly decreasing spacing to force the perspective.

1960. *John Normile. Landscaping: Sasaki, Walker, DeMay.*

F8 3417 SOUTHERN HILLS DRIVE

The Goldman Residence is a refined and simple modern design statement.

1961. *Richard Neutra.*

F7 3601 SOUTHERN HILLS DRIVE

The gridded white Vallone Residence has a commanding view of downtown.

1984. *Charles Herbert & Associates.*



SCULPTURE COMMISSIONS

Pictured: *Alien*, 1985
9' x 11' x 6½'

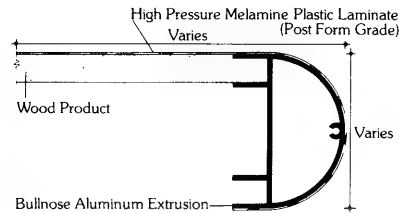
Marble sculpture and fountain by
David Middlebrook

Representing Contemporary American
Painters & Sculptors

K L E I N
G A L L E R Y

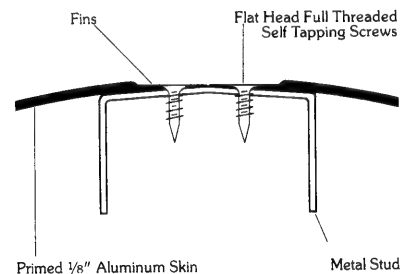
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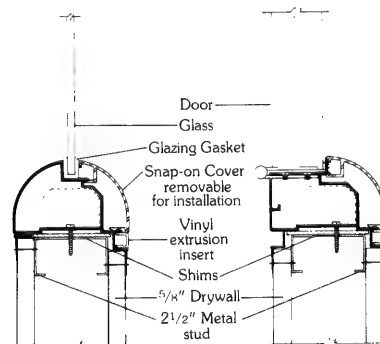


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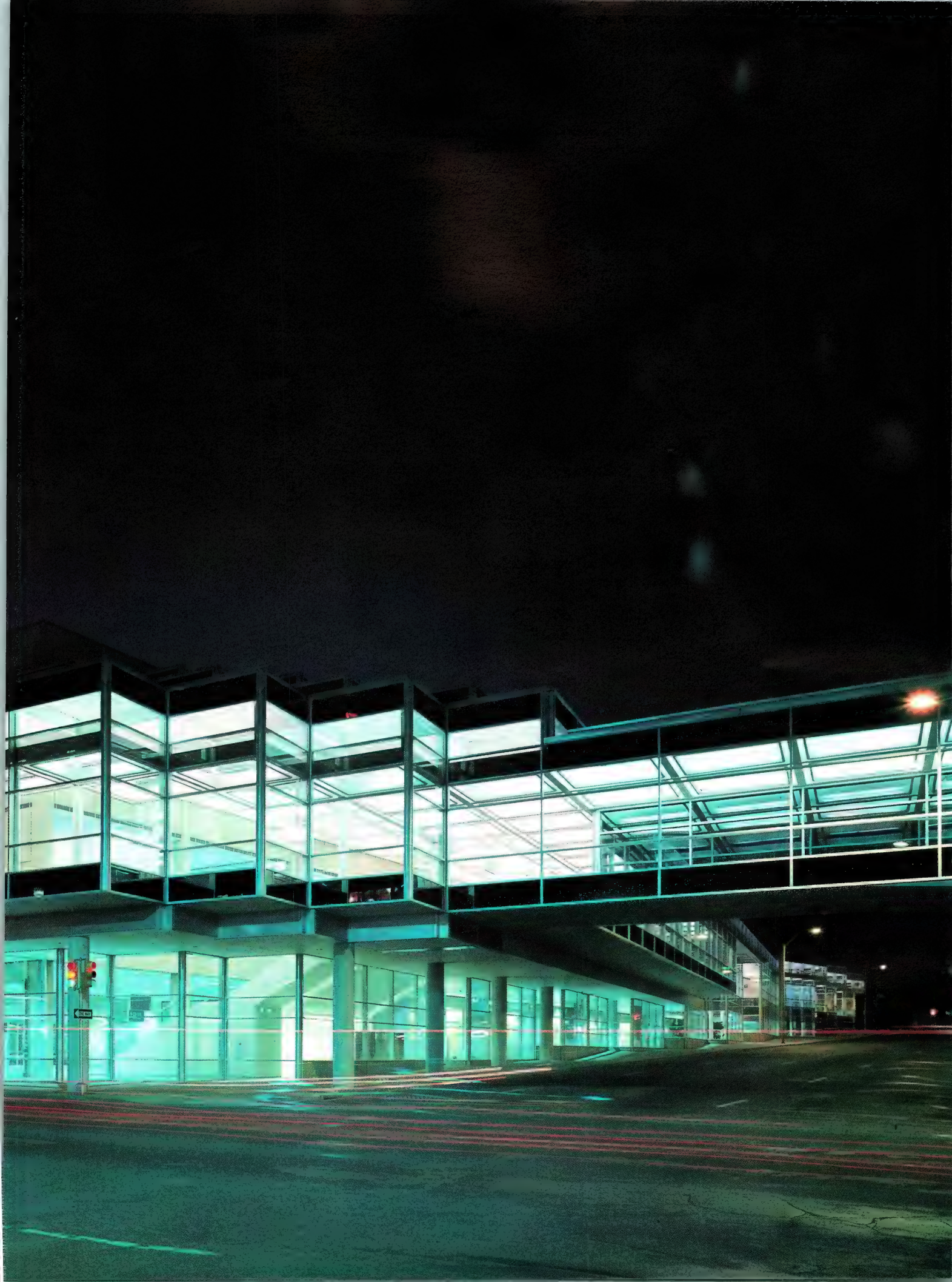
Des Moines, Iowa 50301 • (515) 244-1133

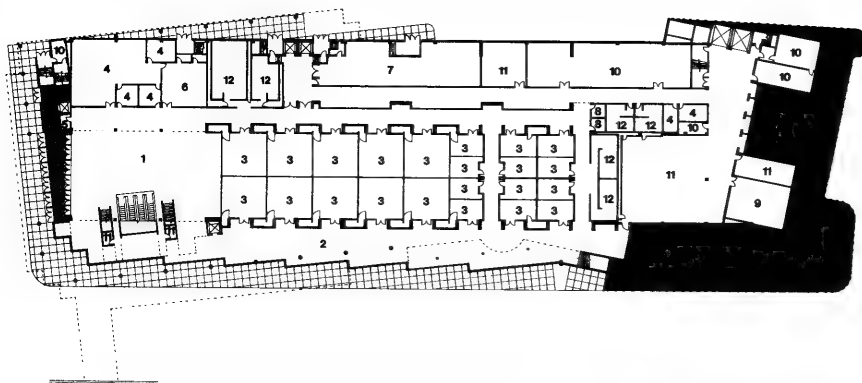
Sapphire Pavillion

The Des Moines Convention Center

Des Moines' new convention facility has striven to resolve the contradictions between a typically boxy, introspective building form and its critically important urban site. At odds are the convention planners' quest for the conventioners' undivided attention and the city planner's desire for a use that contributes to the dynamics of the city. The center ultimately relies on the kinetic texture of a steel, glass and aluminum composition to translate interior activity into a visible, vital exterior. By evening this sleeping giant is enlivened with light, lending the city just the urban identity it has sought.

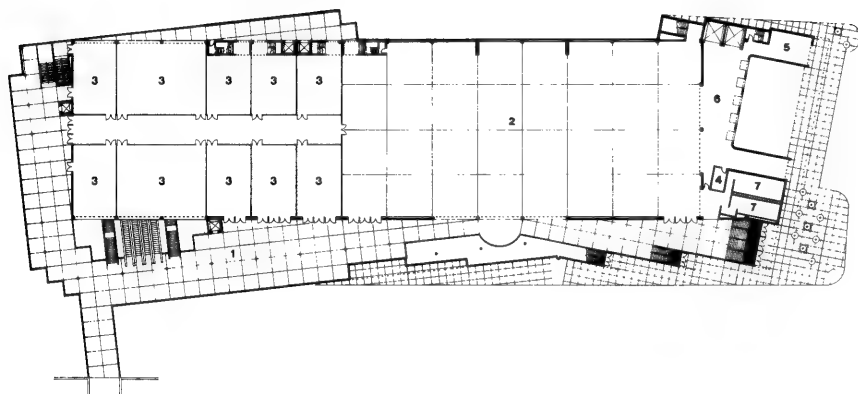






lower level

- 1 lobby
- 2 concourse
- 3 meeting room
- 4 office
- 5 tickets
- 6 v.i.p./press room
- 7 kitchen
- 8 dressing room
- 9 maintenance shop
- 10 mechanical
- 11 storage
- 12 toilet



upper level

- 1 concourse
- 2 exhibition hall
- 3 assembly room
- 4 office
- 5 waste room
- 6 loading dock
- 7 toilet

Project

Des Moines Convention Center
Des Moines, Iowa

Client

City of Des Moines
Harold Smith, City Engineer

Architect

Brooks Borg and Skiles,
Architects-Engineers
Des Moines, Iowa
Loschky, Marquardt, Nesholm Architects
Seattle

Project Architect

Kirk V. Blunck

Interior Designer

Brooks Borg and Skiles,
Architects-Engineers

Photographer

Farshid Assassi

General Contractor

Ringland Johnson Crowley
Des Moines, Iowa

Mechanical Contractor

Baker Mechanical
Des Moines, Iowa

Electrical Contractor

Meisner Electric, Inc.
Newton, Iowa

Instrumentation & Controls

Johnson Controls
Des Moines, Iowa

Elevators and Escalators

O'Keefe Elevator
Omaha, Nebraska

Special Consultants

Krishna Engineering Consultants
West Des Moines, Iowa
Robert A. Hansen Associates, Acoustical
New York, New York

Square Footage

150,000

Total Cost

\$14,000,000

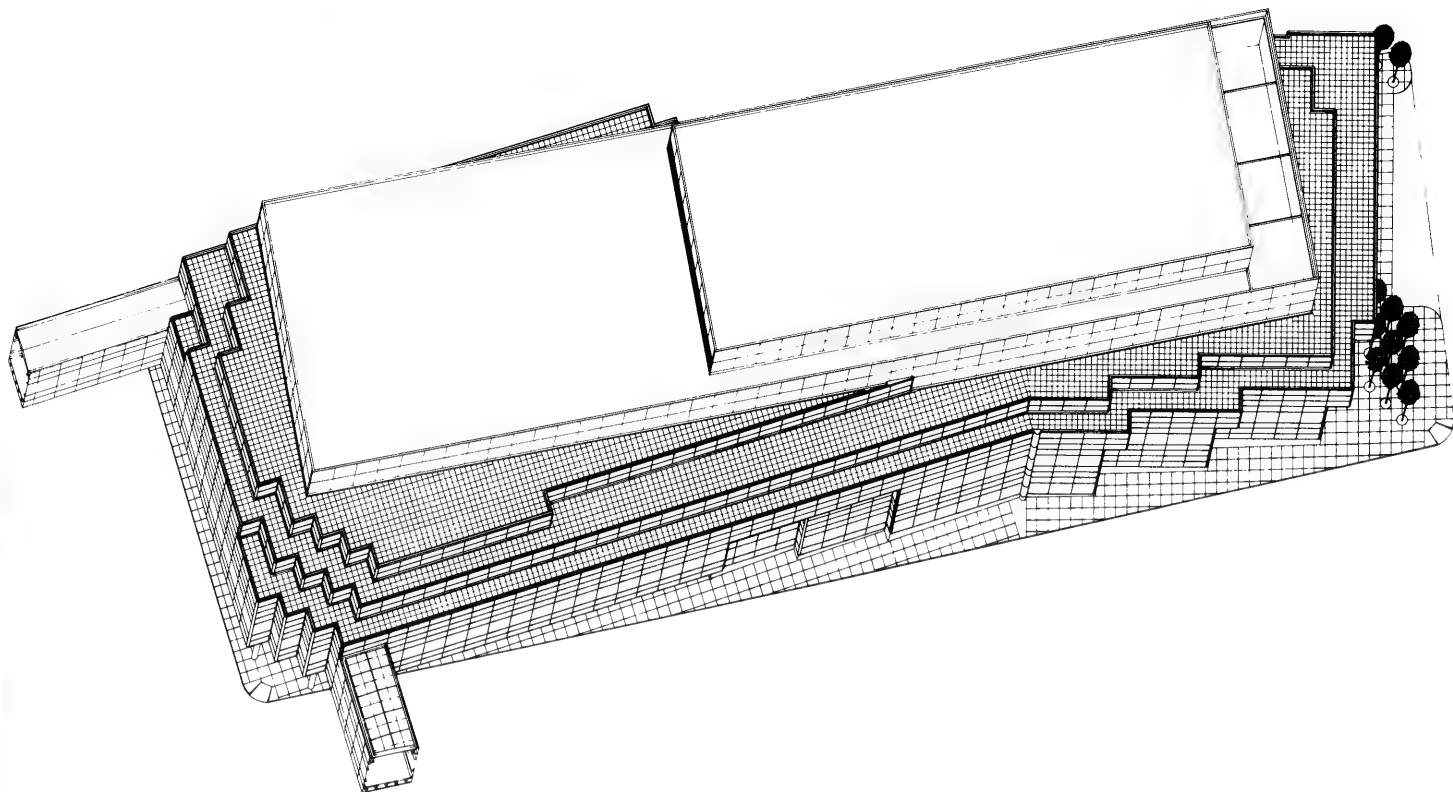
By all accounts the convention industry has grown up. For many people the perception of a convention might have been a horde of drunken salesmen in Atlantic City or perhaps a swarm of ornery Shriners roaming the streets of New York City or Chicago. But in reality the convention industry is enormously lucrative and sophisticated with quite a varied and competitive market. In recent years local economies have begun to recognize the inherent diversity of this market and in turn, seize upon various aspects of it. As a result, moderate sized cities such as Indianapolis, South Bend, and Louisville have wrested a significant share of this market from the traditional major urban sites. The latest entry into this increasingly competitive market comes with the introduction of the Des Moines Convention Center.

Initially, the city, along with the Stanford Research Institute (SRI), set out to determine what type of convention Des Moines was best suited to handle. Through an analysis of local size, location, and proximity of hotels and other related support facilities such as the renovated Veterans Memorial Auditorium, SRI concluded that the most appropriate type of convention for Des Moines was the moderately scaled con-

ference. Using these findings as a framework, a design team composed of Brooks, Borg and Skiles Architects and Engineers, of Des Moines; and Loschky, Marquardt and Nesholm Architects, of Seattle began to design a facility to work in tandem with the already established Veterans Memorial Auditorium.

Given the program requirements of the facility, the results could have been terribly predictable. Like so many of the similar facilities around the country, the Des Moines Convention Center might have consisted of a rectangular assembly space and exhibition space bisected by a common service corridor. In plan and in elevation these designs are at best prosaic and are often times nothing more than homely shoe boxes. The reasons, of course, range from the ever familiar anemic budget and anxious schedule to, in some cases, just poor design. But it occurs to even the most casual of observers that since each city offers, for the most part, the same product, that to a great degree the success or failure of an urban convention center rests on the quality of the architectural design.

Realizing this, the architects have set some ambitious objectives for the Des Moines Con-



vention Center project. Working in a predominantly late modern style, they deftly utilized fundamental project requirements as well as an idiosyncratic site composition as their thematic premise. By their own admission, the position of the site in relation to the city street grid patterns seemed less than advantageous in early design stages. But by incorporating the coincidence of these three grids into the basic plan, the designers were able to organize the various aspects of the facility into a beautifully composed system of curious angles, mysterious views, and dynamic shapes. The project architect, Kirk Blunck contends that it is not important for visitors to understand the complex premise which has shaped this project. Regardless, even the architectural novice should intuitively sense the conceptual coherency that this structure conveys as opposed to the random decorative styles currently in vogue.

Simply explained, the plan consists of three overlapping grids. The dominant grid relates to the main body of the structure, while the coincidence of the remaining grids occurs on the east side in the glass concourse which envelops the main body along its north, east, south and western exposures. Within this

framework, the building is divided into two levels. The lower level consists of 45,000 sq. ft. of area, of which there are 13,000 sq. ft. of meeting rooms. This space can be divided by partitions into 25 separate meeting rooms or cleared into a contiguous space accommodating 54 exhibition booths or a capacity of 770 persons in a banquet situation. The flexibility of the space combinations possible through the partition system allows for unlimited versatility for convention planners. The lower level main lobby area, which provides access to escalators, administration offices, and auto curb drop off, is on the same natural elevation as Grand Avenue, while the upper level loading dock shares the same elevation on the north with Keo Way. This design adaptation is notable in that the designers were able to utilize site irregularities in such a way that principal loading can occur directly onto the main exhibition floor. The remainder of the lower level consists of food service, mechanical systems, storage and related support requirements, all of which are as cunningly inconspicuous as a fine waiter.

The prominent feature of the upper level is the contiguous flat floor area of 46,000 square feet capable of accommodating 260 exhibit

booths or a banquet capacity of 3200 persons. As in the lower level, partitions allow convention planners the option of dividing this area into ten separate rooms.

Visually, the upper level is characterized by an even temperament and enhanced by the diffused light which sifts freely through these enigmatic open spaces. Indeed, this space is able to induce a subtle grace through its carefully spaced geometric rhythm without betraying the fundamental neutrality and complimentary nature of the exhibition area. This rhythm, not unlike the overlapping grids, is an organic adaptation of the 10 ft. x 10 ft. standard exhibition booth size. The consistency of this organicism is manifest in such otherwise mundane systems as the sidewalk and window mullion patterns. In order to maintain thematic clarity such measures as specially designed aluminum mullions were created to comply with the ten foot square motif.

It is clear that the most interesting, if not controversial, aspect of the building will be found in the glass and aluminum concourse and lobby. Inside, once having entered from Grand Avenue, one is casually taken by the lilting air that only many talking voices, re-



bounding off of high and irregular ceilings, can produce. Next, one is drawn to the escalators as the obvious means to the imperceptible spaces that lie above. The bank of escalators not only link the two levels with diagonal grace, but establish an immediate vitality. Like the conference and exhibition spaces, these escalators are very versatile. All four can be directed to carry either up or down with the turn of a key and should satiate even the most capricious of convention planners.

The upper level is a seemingly anomalous world of slopes, corners, crescents, landings and lights, natural or otherwise. The open, transparent quality here creates such a pronounced relationship with the street that one feels as though he is in the proverbial glass house, ironically enough, on exhibition himself. Above all, this is an affable space with an array of wrinkles from clerestory windows and port-holes to the elegant pink neon, delicately ensconced in an aluminum ellipse. This vertical filament articulates the precise point of grid coincidence as a grand understatement.

Outside, the kinetic texture of glass and

aluminum composed in a melodic expanse of soffits and geometric niches generate a dynamism and vitality sorely needed in the city. By evening this sleeping giant becomes a sapphire pavillion, lending the city just the urban identity it has sought in recent years. The city should also draw a certain measure of satisfaction from the fact that, although some architectural Philistines may initially dismiss the convention center with such critical buzzwords as, "Cold and Brutal", the facility will remain an engaging and dynamic entity long after the contemporary trends have become tiresome and ingratiating.

The problems, although few, are nevertheless detracting and as such, notable. While designers have taken great care in generating pedestrian traffic along 5th Street and Grand Avenue by means of the glass concourse and lobby, the city seems to have disregarded the possibility of substantial retail space at street level. By the omission of such space in the new parking facility at 5th Street and Keo Way, the already austere and bulky nature of the ramp becomes oppressive and overwhelming, while

contradicting the basic theoretical principles of the downtown revitalization program.

Another problem is the juncture of the skywalks with the Insurance Exchange Building on 5th and Grand. Stylistically, the two distinct building materials form a disconcerting joint, but this situation may be wholly unavoidable as long as urban planners perceive the skywalk as an essential component of urban renewal.

Finally, it seems the most significant attribute of the Des Moines Convention Center is not only in how well it is able to express the design requirements of the convention center ensemble, but in how far it has gone in defining the needs of a relatively new urban convention type. Those functions were perhaps best defined over 130 years ago in the Crystal Palace of London, and while the variations between that landmark design and those of today seem small, they represent the evolution of an industry that requires intelligent redefinition in order to be established as the vital economic and cultural institution that these moderate markets hope to achieve. ■



The HUB Iowa State University Ames, Iowa

Architectural rehabilitation and restoration efforts habitually have more to do with sentimental attachments than economic common sense. In fact, feasibility studies are too often means of justifying demolition. As case in point, the HUB at Iowa State University owes its long life and most recent restructuring to the emotional bond it has nurtured with thousands of students and the "love is blind" philosophy of campus preservationists.

Practically anyone who has gone to Iowa State University, during this century anyway, will undoubtedly recall time spent at the HUB; crowded, sticky, stand-up tables; hasty meals of machine vended food and drink; discarded wrappers; flies; bulletin boards with layers of messages, notices, and posters; and the din of a hundred students all talking at once in between bites. It brings back fond memories. One quickly learns that the HUB is where to go to find out what is happening on campus. Unlike the mammoth, Memorial Student Union, this rather, small, unimportant structure has housed a campus focal point for almost a century. It has become part of campus heritage.

The building was first constructed in 1892 and served as a Bookstore/Post Office and waiting room for the Ames and College Railway, also called the "Dinkey Railway", which connected the campus with the city of Ames. The structure designed by architects Josselyn & Taylor was located approximately fifty feet south of its present location, was rectangular in plan, and included a twenty foot long covered baggage platform. In 1908, after the steam railway had been discontinued, the building was moved to enlarge the open area in front of the then new Engineering Building (Marston Hall). An addition was made to the north side in 1920 to enlarge the Bookstore and Post Office. In 1946 a twenty foot by sixty foot Civilian Conservation Corps Building was attached to the west half, and in 1952 another addition was made to the north side.

On May 5, 1959 the old Bookstore/Post Office and depot building became officially designated as the "HUB" and has since served as a satellite facility to the Memorial Union. The Bookstore was moved to the Union and food vending added. In subsequent years, the HUB also housed a Copy Center, Ticket Office, and University Traffic Office.

In 1983, the building was renovated to upgrade its general condition, comply with current life safety requirements, and more adequately accommodate the current occupants and services. Also, courtyards and landscaping for outdoor eating and casual gathering were added. Since the exterior walls were in such poor condition they were completely reconstructed and because no footings existed before, new footings were added. The concrete slab-on-grade remained. The existing roof framing was reinforced and new, more durable finishes replaced the old. Canopies, extending north and west were added and modeled after the original baggage platform. Current program requirements precluded building restoration to its original dimensions and character. (The building is not on the National Register of Historic Buildings.)

The architects, Rudi, Lee, Dreyer of Ames, have successfully maintained the building character, although some might argue the use of brick with regard to this. The new HUB, however, is still reminiscent of its origins and still accommodates the current generation of students and faculty. It relates well in scale and function to the pedestrian character and traffic flow of the Central Campus Boulevard.

The new HUB houses about the same services as before, but now the tables aren't sticky, it is not as crowded, and there are absolutely no flies. However, the din of conversation still prevails and the bulletin boards are still layered with paper. It is still the same old HUB but with a new, more contemporary look. It is still an important campus focal point and hundreds of students still pass thru its portals daily. One has to wonder when the next reconstruction will occur, for this is a building apparently destined to remain on campus for many years to come. After all, how many structures such as this have undergone so much architectural surgery and survived? ■





Project
ISU Hub
Iowa State University Campus

Client
Iowa State University
Ames, Iowa

Architect
Architects Rudi • Lee • Dreyer and Associates
Ames, Iowa

Interior Designer
Architects Rudi Lee Dreyer and Associates

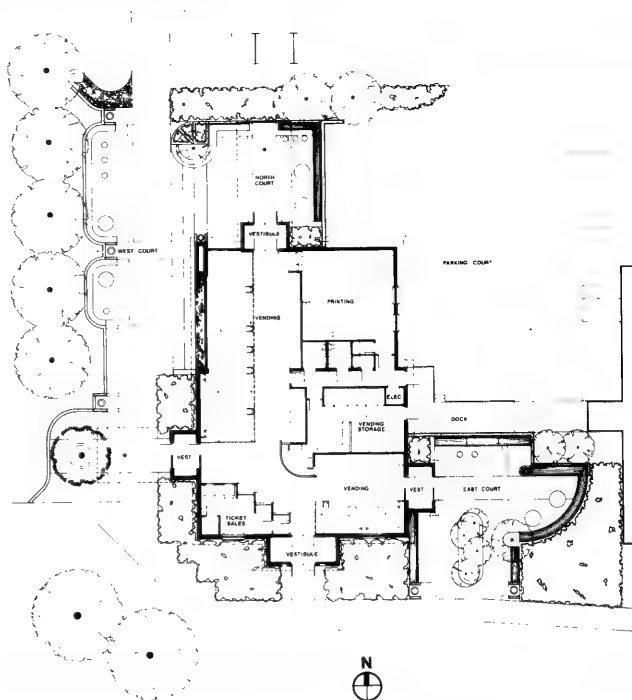
General Contractor
Advanced Building Systems
Ames, Iowa

Structural Engineer
Bossenberger Associates
Ames, Iowa

Mechanical/Electrical Consulting Engineers
Stevenson/Schilling

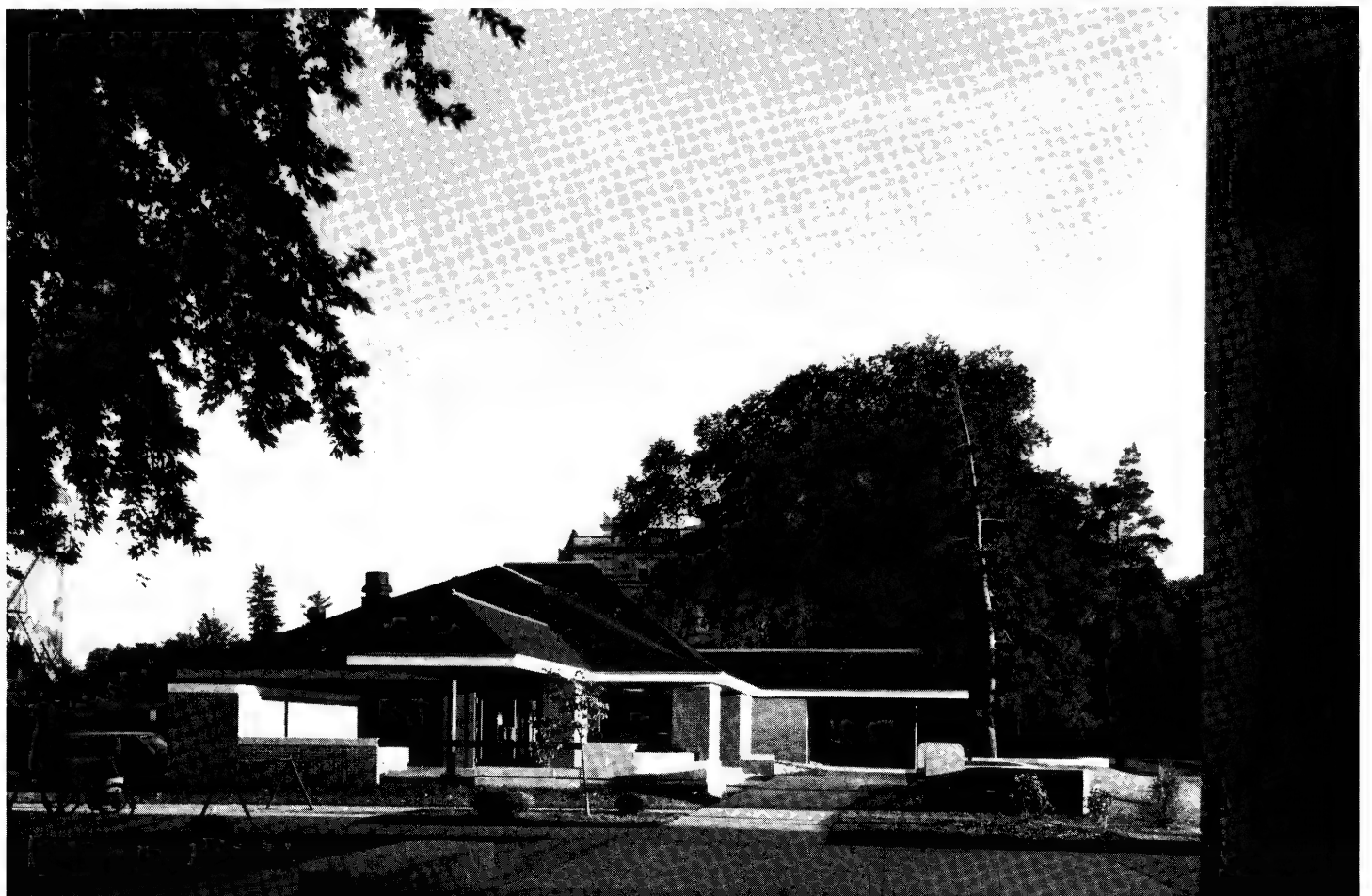
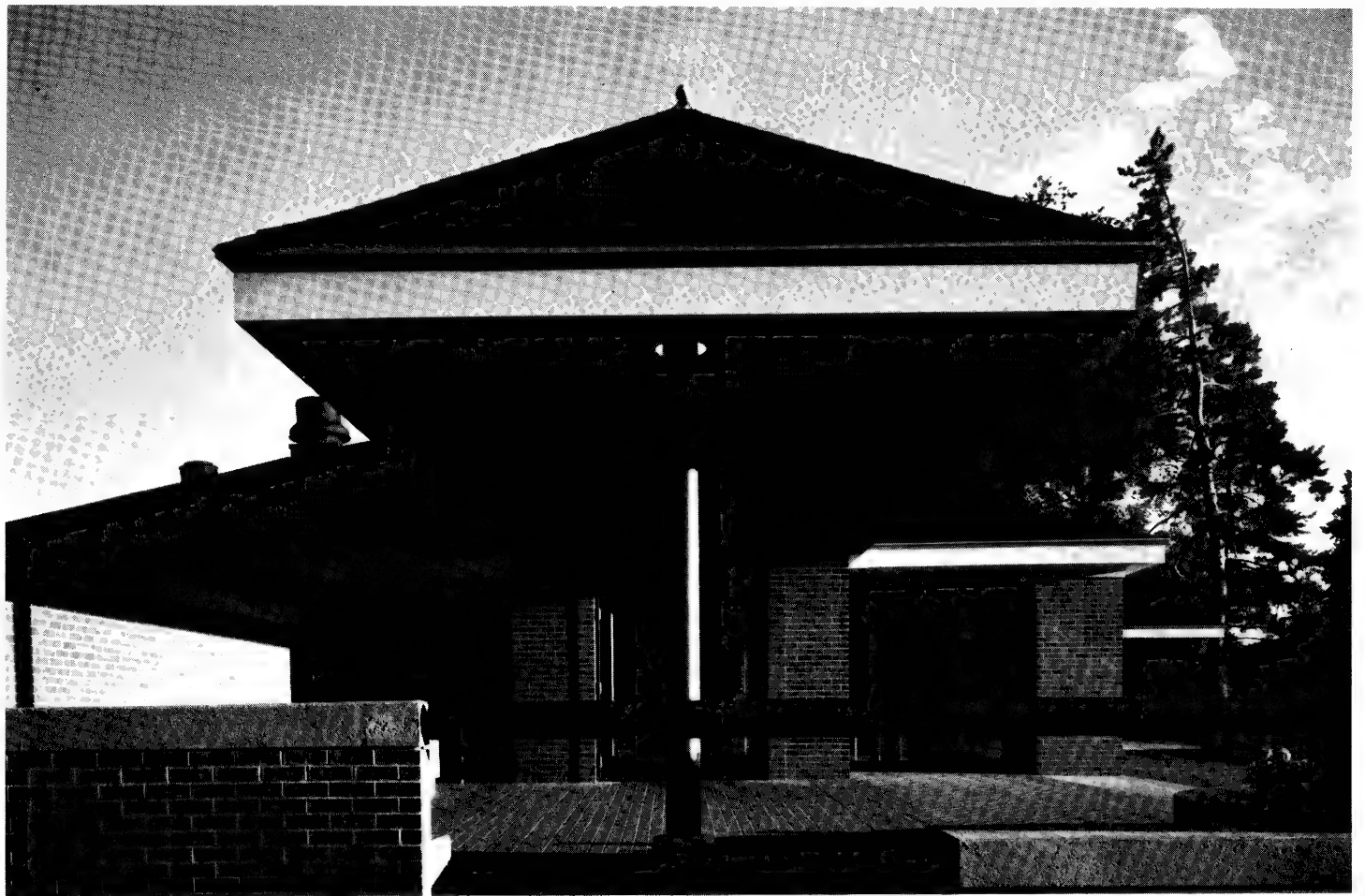
Square Footage
4300 sq. ft. interior area
4500 sq. ft. exterior area

Photography
Joel Strasser
Sioux Falls, South Dakota



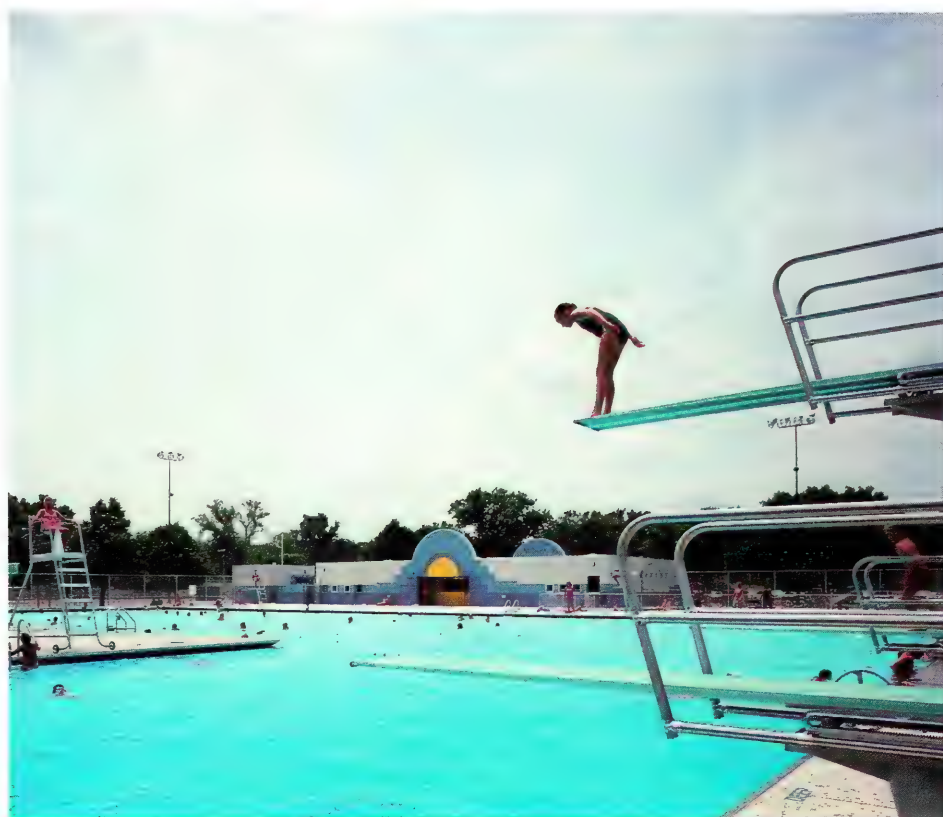
Site Plan - Court Plan





Birdland Pool Bathhouse Des Moines, Iowa

Dynamic coloration and energetic forms have rescued a decaying, vandal-plagued inner city public pool from certain demise. Good design, despite the recent denials and criticisms of modernism's failures, still possesses a social-environmental component, still possesses the ability to influence human behavior in the most positive way.





Project

Birdland Pool Bathhouse
Des Moines, Iowa

Owner

City of Des Moines
Parks and Recreation Department

Architect

Bussard/Dikis Associates, Ltd.

Project Manager

David A. Duimstra, AIA

Design Team

R. Allan Oberlander, AIA

R. G. Kruse, AIA

William M. Dikis, AIA

Kevin T. White, AIA

Structural Consultant (including pool and deck design)

Terry A. Shuck Structural Engineers Inc.
Des Moines

Mechanical/Electrical Consultant

Frank Pulley Associates
Des Moines, Iowa

General Contractors

Vawter and Walter, Inc.
West Des Moines, Iowa

Photographer

Farshid Assassi

Laughter and playful shouts shimmer through the summer afternoon, as swimmers enjoy the new pool and bathhouse at Des Moines' Birdland Park. Completed in spring 1984, the bathhouse's entry-announcing arch and lively blue band present a cheerful new image in replacing structures that had been closed after 46 summers of use.

Construction of this new pool and bathhouse was funded (along with the Ashworth Park pool/bathhouse replacement) through a bond issue approved by Des Moines voters in the fall of 1982. Terry A. Shuck Structural Engineers Inc. hired Bussard/Dikis Associates, Ltd. to design the bathhouses for both pool projects. (See the November/December 1984 *Iowa Architect* for the Ashworth pool/bathhouse story.)

The architectural program was simply to provide a bathhouse, concessions area, and equipment enclosure for the new pool. The concessions area was to serve both the pool and adjacent tennis courts. Additional public restroom facilities were needed to serve the entire recreation complex. Highly durable, low maintenance materials were required. Natural ventilation of the bathhouse changing and shower areas was important. As with many public works, the entire project was on a conservative budget.

Those budget constraints were reflected in the decision to proceed with the bathhouse as a simple rectangular "container". Horizontal bands were introduced to provide a scale which would relate to children (the primary user group), in colors selected to be expressive of water sports.

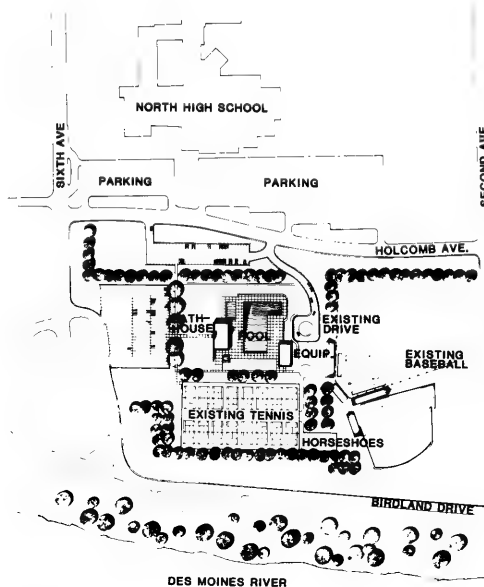
The most important functional need of the bathhouse was to draw patrons to the ticket/basket counter. From this point, the flow through the building was very simple and direct. The arch form and bright colors stepping

over the entrances highlight them, and serve as orientation points from parking areas and adjacent streets.

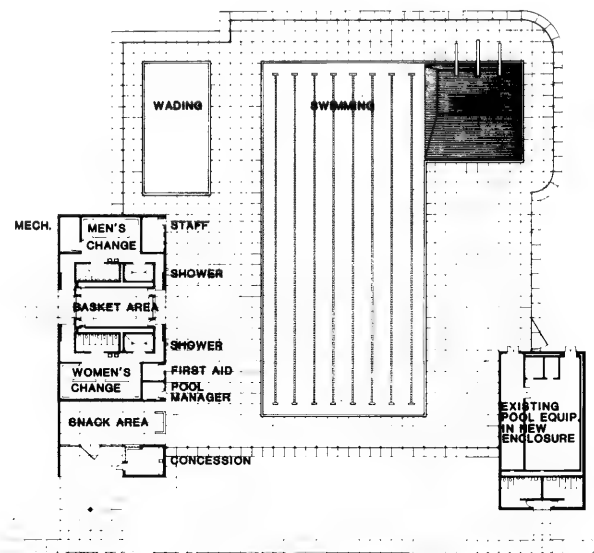
Birdland's bathhouse is organized in a functional layout similar to several existing Des Moines pools. The ticket/basket area serves as the hub of the bathhouse, flanked by men's and women's shower and changing areas. Rooms for the pool manager, staff, and first aid open off the pool deck. Budget and material durability constraints were resolved through the use of a precast concrete cored slab roof structure bearing on glazed or painted concrete block walls and concrete floors.

The open air snack area and separate concession building are screened from approaching public view and from the parking area by an extension of the bathhouse wall; a wall punched with small "port holes" to allow glimpses of the park. This wall also focuses views toward the tennis courts south of the pool, and away from the parking area. Restroom facilities for the park are provided as part of a new enclosure around the existing pool equipment. Total cost of the pool and bathhouse project was approximately \$1.1 million.

The new pool and bathhouse are once again making Birdland Park Des Moines' center for aquatic recreation. The fresh, visually playful facility is attracting greater numbers of people, with a 20% increase during the first season. With the pool designed for certified meets of U.S. Swimming Inc., an amateur swim organization, Birdland is the training center for former Olympian Mike Burton's Des Moines Swim Federation team. It is also the setting for Red Cross swimming lessons, a scuba diving school, and a local water polo team. The new Birdland facilities are proving to be a delightful addition to summer recreation in Des Moines. ■



N
Site Plan



N
Plan



"Raging River"

White Water Ride

Adventureland Park

Altoona, Iowa

A theme park's developers wisely chose to employ a landscape architects' sensitive skills to settle a mammoth white water ride into their site. Besides addressing the more pragmatic questions of maintenance and crowd accessibility, the designers have striven to intensify the dynamics of the ride experience with both plantings and artificial rock formations.

The owners of Adventureland Park retained Crose-Gardner Associates, Landscape Architects and CEC, Civil Engineers to site adapt a package ride to a specific park location. Intamin AG of Zurich, Switzerland is the designer of the package ride which includes pumps, electrical gear, boats and boat conveyors. Intamin also provided as part of their package, design criteria for the ride hydraulics. The Raging River, Adventureland Park's White Water Ride, was completed in the Spring of 1983 at a cost of approximately 2 million dollars and has become one of the major recreational attractions for the theme park. The idea for the ride was a spin-off of the kayak course which Intamin was involved in designing for the 1976 Olympic Games in Munich, Germany.

Crose-Gardner Associates developed plans for the location and site specific features, as well as the pedestrian circulation system and associated structures, plazas, gunnite rockwork, and landscaping. The associated shelters and queuing areas were designed with the flexibility to handle both large and moderate crowd days. Ride operator visibility of the boats and river was necessary to ensure safe and efficient operation of a ride designed for all age groups.

Though water velocity is slow, it visually simulates a white water stream. Two 200-horsepower pumps that move the water at 6.6 feet per second, two 50-horsepower wave making machines, and two 14' high waterfalls pump 1,000 gallons of water per minute. The ride utilizes 6-person boats and can accommodate 1,100 rides an hour or 13,200 rides a day.

The White Water Rapids is approximately a one-quarter mile long man-made stream that varies in width from 14 to 40 feet. After examining several alternative locations for the ride, a

site was selected which superimposed the ride over an existing lake and island. This location offered the most isolation for the ride as well as the most desirable "people access point" inside the park. This site did, however, present the challenges of moving large quantities of dirt and "muck" and required the construction of a foot bridge across the existing lake.

Artificial rock outcroppings were designed for key locations along the ride. Many of these outcroppings were designed with waterfalls that could provide varying degrees of splash dynamics to add variety as well as anxiety to the ride experience. Steep, grassy slopes along the "river" were used to isolate the ride experience from the rest of the park and the 2 acre four feet deep holding pond that was required to store the water when the ride is not operating. The landscape design embraced a natural "low maintenance" solution. River Birch, Gray Dogwood, Sumac and un-mown bluegrass are the dominant landscape elements. ■

Owner
Adventure Lands of America, Inc.
Project:
Raging River White Water Ride
Designer
Intamin AG
Zurich, Switzerland
Landscape Architect
Crose-Gardner Associates
Des Moines
Civil Engineers
Civil Engineering Consultants (CEC)
Contractor
Cost of Wisconsin, Inc.
Project Cost
\$2,000.00
Completion Date
Spring, 1983





Wakonda Club Des Moines, Iowa

Intent on preserving its distinguished "country club" heritage, Wakonda embarked on a pervasive interior remodeling and expansion. Deftly reinterpreted traditional elements unify the formerly ragged and chaotic composition and attempt the impossible task of satisfying the broad spectrum of membership tastes.

Wakonda Club was formally opened in 1922. In 1948 the clubhouse was hit by lightning and burned to the ground; a year later, utilizing much of the old foundation, the clubhouse was rebuilt. A manager's apartment wing and a ball-room extension constructed in 1961 completed the existing clubhouse. With the exception of decor and furniture, virtually nothing was changed in the clubhouse for the following 23 years.

Changing membership habits and expectations required an evaluation of the existing clubhouse facilities. A chief requirement was the provision of an informal dining room that all members, regardless of sex, could use.

A totally new facility was rejected due to cost and the fact that the existing clubhouse already occupied the optimum building location. Charles Herbert and Associates was hired to plan the additions and alterations to the existing clubhouse and provide all interior design services. Construction took place over a 16 month period beginning in January of 1984. An additional requirement was that club operation was to continue uninterrupted during the 16 month construction period.

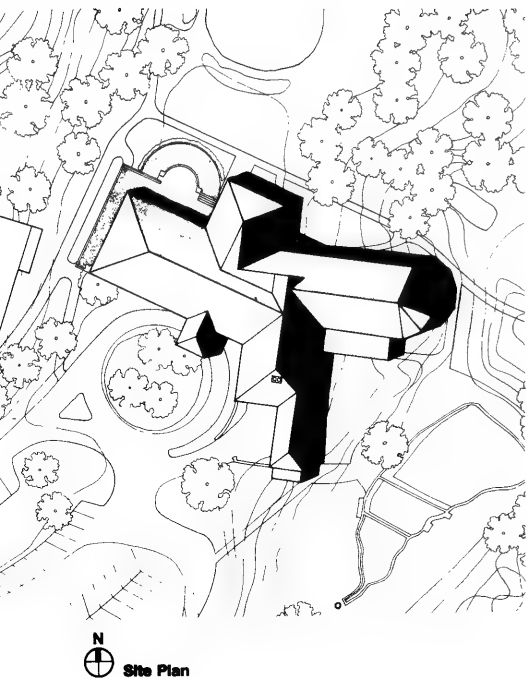
The remodeling of the existing upper level spaces was directed primarily at separating public and formal dining circulation from the staff and service network and providing access to the new informal grill and formal cocktail lounge. Additionally, all public spaces, such as the entrance gallery and formal dining promenade were oriented toward the North views of the golf course, trees, and the Des Moines skyline. All interior finishes and furnishings were coordinated and selected to establish the appropriate image for the various formal and

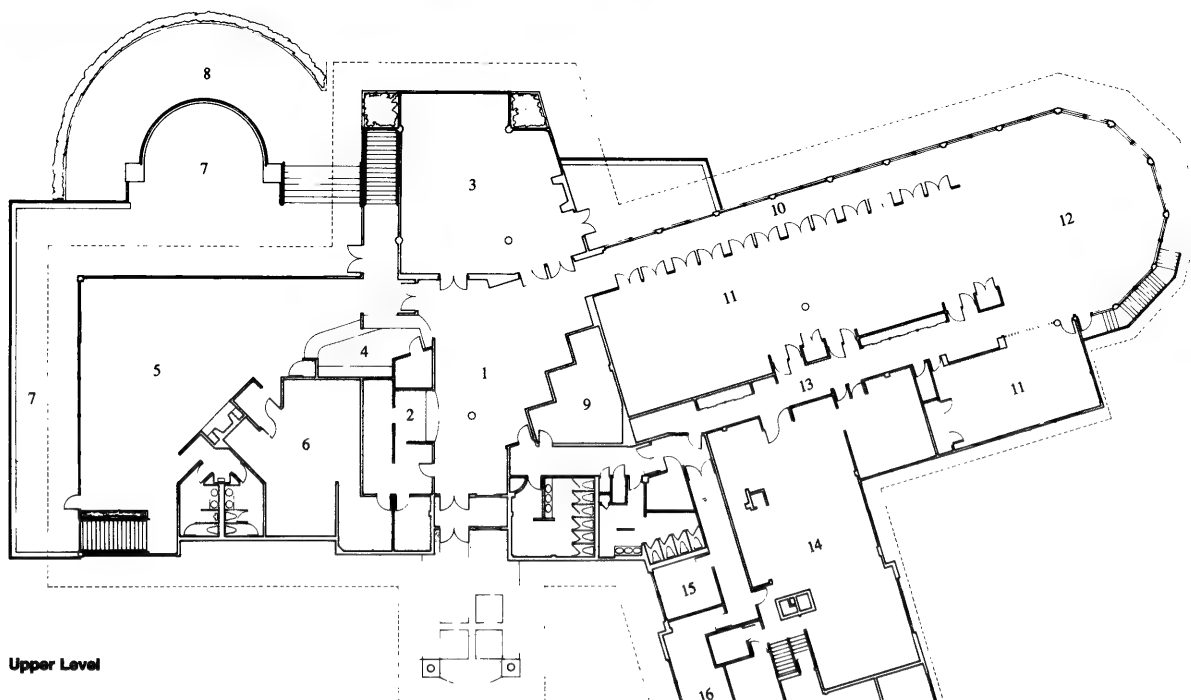
informal areas of the club, attempting to satisfy the broad spectrum of memberships tastes. A new porte-cochere and ramped driveway completed the upper level work.

Remodeling of the lower level spaces established a clean, direct circulation system connecting all areas of the building. The addition of a stair and corridor on the North allowed easy formal and informal upper area access from the locker rooms and the pool area. Upgrading the locker rooms and a major overhaul of the Men's Grill completed the lower level interior remodeling.

The search for clues on how to handle the addition and renovation led to several design decisions. A grid was introduced in plan and elevation that wrapped around and through the entire building, unifying what was a rather chaotic composition. Looking to the Prairie Style, as perhaps the closest kin to the existing clubhouse vocabulary, the existing overhangs were more than doubled to provide a bigger "hat" for the building and a needed horizontality. This horizontality was further emphasized with the brick base, the wood siding middle, and the horizontal continuity of the windows.

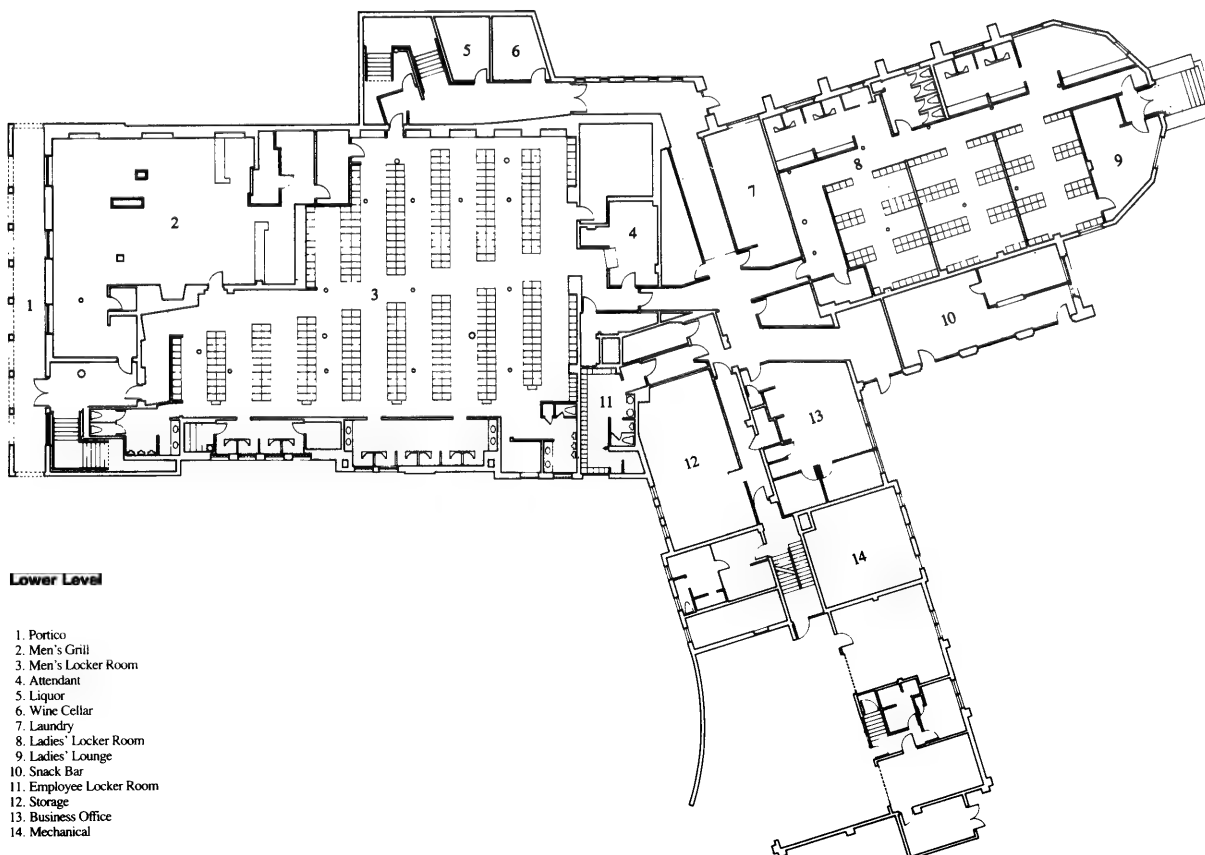
With the informal grill occupying what was once a large west terrace, the resulting exterior space was reworked with an 8' foot arcade on the lower level. A more intimate, useable exterior terrace was created that wraps around the west and north side of the new informal grill. The addition of the arcade outside the Men's Grill provided an appropriate covered exterior space, an excellent face to Fleur Drive, and perhaps a recall of the original clubhouse lost in 1948. ■





Upper Level

1. Lobby
2. Reception
3. Cocktail Lounge
4. Bar
5. Informal Grill
6. Mini-Kitchen
7. Terrace
8. Patio
9. Storage
10. Promenade
11. Private Dining/Meeting
12. Formal Dining
13. Service Corridor
14. Kitchen
15. Clubhouse Manager
16. Manager



Lower Level

1. Portico
2. Men's Grill
3. Men's Locker Room
4. Attendant
5. Liquor
6. Wine Cellar
7. Laundry
8. Ladies' Locker Room
9. Ladies' Lounge
10. Snack Bar
11. Employee Locker Room
12. Storage
13. Business Office
14. Mechanical

Project

Wakonda Club
Des Moines, Iowa

Architect

Charles Herbert and Associates

Structural Consultant

Structural Consultants Inc.

General Contractor

Neuman Brothers Inc.

Mechanical Contractor

Cutler Corporation

Electrical Contractor

Baker Electric

Photography

Charles Herbert and Associates

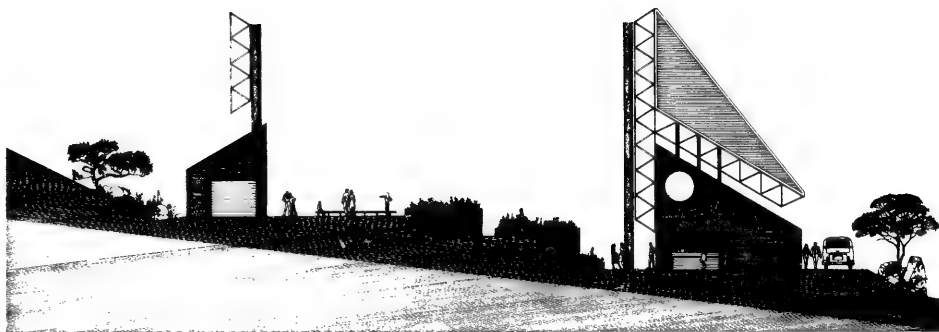
Farshid Assassi





Charles Davies Amphitheater Glenwood Lake Park, Glenwood, Iowa

Without disturbing the existing environment, Davies Amphitheater provides a hillside public facility that, through the manipulation of space frames and triangular forms, projects the concept of town center bandshell successfully into the present.



The swans on Glenwood Lake ignore it, but the people of Glenwood love it. The Davies Amphitheater, in use for its fifth summer, has settled comfortably into its hillside home in Glenwood Lake Park, and has become an amenity of summer living for the 5600 residents of this southwestern Iowa community.

In 1981, the newly completed Davies Amphitheater won an Iowa AIA Honor Award and was praised by the jury for its "simplicity", "lacy handling", "great potential", and "straightforward response to the outdoor theater program." As in many projects noted for simplicity, the outward appearance masks a complex and compactly effective use of space.

Without disturbing the existing environment, architect Dennis W. Stacy, AIA, was able to provide a hillside facility that takes the concept of the old town-center rounded bandshell, and brings it well into the twentieth century through the innovative use of triangular forms. The main structure is experienced in profile as an imposing sectioned triangle, pierced by a nonfunctional circular opening. Multi-functional steel space frames extend the use of the triangular image.

The amphitheater, which seats 730, is de-

fined by a complementary pair of facing structures. At the western edge of the natural bowl, the stage structure, which also contains public toilets, dressing rooms, storage and concession spaces, rises strongly against the trees. Over the stage, a steel space frame is combined with a wooden decking. Vertically, the space frame lifts to screen the audience which faces into the setting sun during early evening performances; horizontally, it provides acoustical reflection over the stage. The acoustical properties of the stage are enhanced by the angular sides of the service areas adjacent to the stage, which act as sounding boards.

At the eastern edge, or "back" of the amphitheater, a smaller structure serves as a projection and lighting tower as well as providing additional park storage space. A second vertically mounted steel space frame faces the stage's frame, but provides a more open and lacy definition to the tree-surrounded site.

Davies Amphitheater is the result of a set of circumstances as unique as the facility itself. Charles Davies, a Glenwood native who prospered by farming, saving and prudently investing, wanted to return something special to his home town when he died. In discussing his

wishes with John Dean, president of Glenwood State Bank (the executor of Davies' estate), it was concluded that an open air performance facility in Glenwood Lake Park would be an ideal addition to the park's existing amenities.

Davies' bequest specified that Glenwood State Bank would construct the amphitheater, with the understanding that the city would subsequently accept ownership. Income from the estate provides about \$20,000 each year for program and upkeep, allowing the city to present a variety of performances (visiting and local music, dance, drama) three nights a week during the summer months, without charging admission.

According to Dean, Stacy's architecture provided a facility that has required almost no alteration in its five years of use. Landscaping has been improved and a fence added. A modern sculpture by Californian Michael Todd was donated by a former Glenwood resident and has been installed near the amphitheater. The facility is heavily used, and enjoyed by thousands in the area. In terms of what Davies had envisioned, it is, says Dean, "absolutely perfect". ■

Project

Davies Amphitheater
Glenwood Lake-Park
Glenwood, Iowa

Date Completed

May 1, 1981

Owner

City of Glenwood

Architect

Dennis W. Stacy, A.I.A.
Dallas, Texas (Formerly Glenwood)

Structural Engineer

Walter D. Rudeen & Associates, Inc.
Omaha, Nebraska

Mechanical/Electrical Engineers

Raymond G. Alvine & Associates
Omaha, Nebraska

General Contractor

A. W. Kirkendall, Ltd.

Photographers

Larry McChesney and Dennis Stacy



Walker/Johnston Park – Softball Facility Urbandale, Iowa

Building on the simplest planning module and the playful rhythm of pyramidal roof forms to organize and structure space, a neighborhood shelter establishes itself as a fitting focal point for the surrounding recreational activities.

Maintaining continuity is always important. Architects Engelbrecht/Rice/Griffin believed this when they developed the masterplan for the then new Walker/Johnston Park in Urbandale, Iowa. As is often the case, the City has not been able to sustain the ambitions of the Architects but has, more or less, developed the park in conformance with the basic planning guidelines.

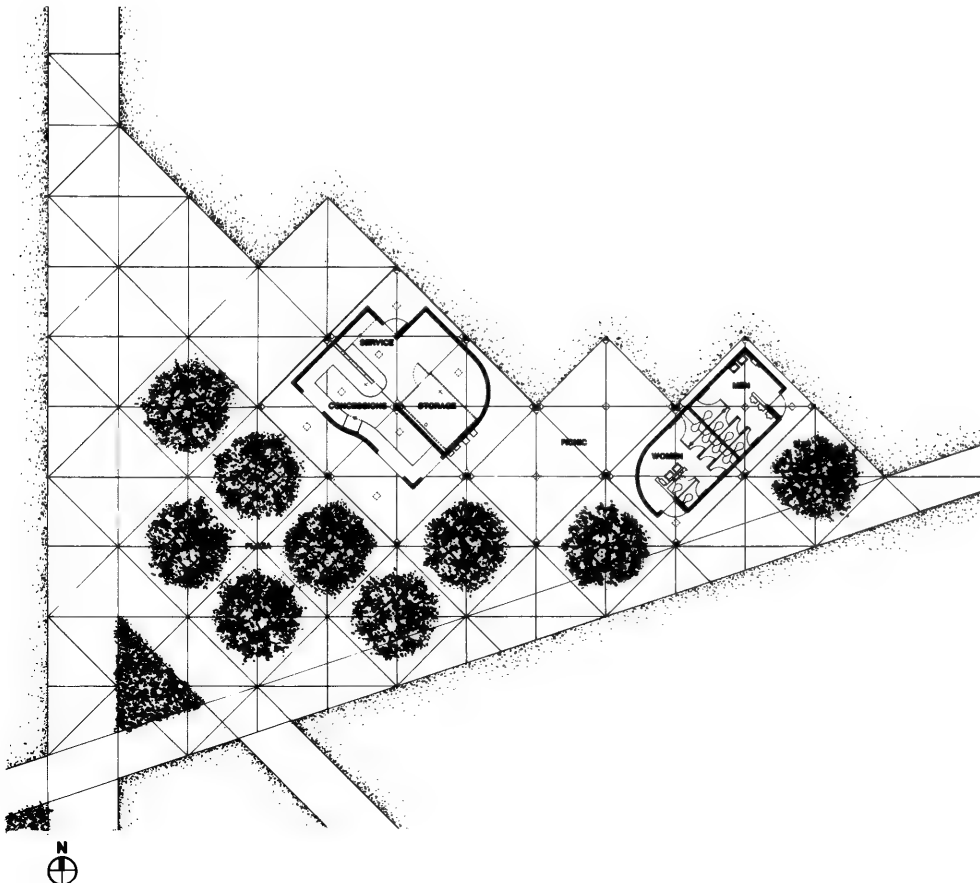
Engelbrecht/Rice/Griffin used a fourteen foot square planning module to develop space. Each module or combination of modules accommodates a particular function. The first building constructed sheltered picnic, restroom and storage facilities. Each module was cap-

ped with a pyramid shaped roof, supported at each corner by wood columns. The result was very pleasant, functional, and visually appropriate to a park setting. It was a beginning which stimulated the design for the most recent park shelter, a softball facility.

For approximately two years the Urbandale Sports Association had operated concessions out of a donated, converted, twenty foot long trailer. Restroom facilities were portable kybo's. However, the softball program was so successful that the Association was able to raise enough money to support, with City of Urbandale assistance, financing the construction of a new concession/picnic/restroom building.

Initially considered by the Association and City was construction of one larger "barn-like" building. But since the proposed location was so prominent to view from a main thruway, any large single roofed structure would have been out of scale. Architect William Anderson persuaded them to instead accept the idea of using the original design module. The net effect, when viewed from a distance, is a structure that maintains park continuity, is not the dominant feature, but is visible, and establishes a playful rhythm of pyramidal forms. Being located in the center of a cluster of four softball fields, the building creates a subtle focal point, highly accessible to users from all fields and offers sheltered views to all softball activities.

The construction is of grey stained wood columns and beams, with red shingled roofs. Free form 8" x 8" concrete block walls glide below the plywood soffits. Soffits above the picnic areas follow the form of the roof. Public access to the concessions is under a generous soffit area with service access at the back, while access to the restrooms is away from the picnic and concession areas. A landscape plaza in front provides additional shade and space for intermissions between or during games. ■





Project
Walker Johnston Park Softball Facility
Urbandale, Iowa
Client
City of Urbandale
Architect
William Anderson
Des Moines, Iowa
General Contractor
Elview-Stewart
Urbandale, Iowa
Special Consultants
Jim Wilson - Structural Engineer
Square Footage
2500 Square Feet
Total Cost
\$100,000
Photographer
Farshid Assassi



A Race for the Dogs

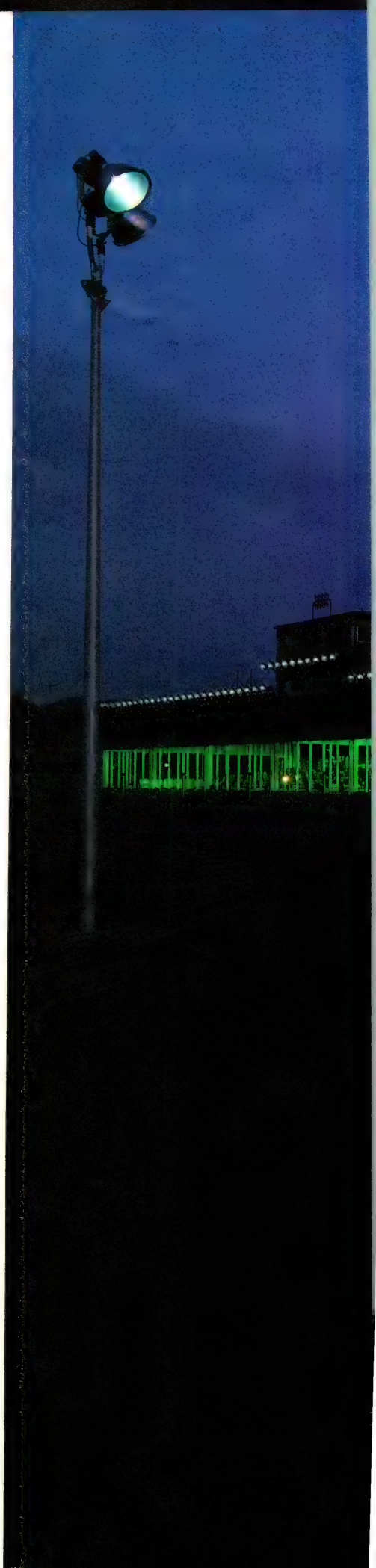
Greyhound Racing Track Dubuque, Iowa

Public policy continues to significantly shape our built environment. The intense pressure on developers to be first, to get something visible in the ground and before the public, often contradicts the very planning notions that cities have worked so hard to implement. The burden increasingly falls on the project's architects to ensure quality and lasting design.

Despite opposition that extended to the Governor's office, the writing was on the wall. Pari-mutuel betting was an inevitability in Iowa. Banking on this, a handful of speculators around the state began to develop individual proposals and engaged in an Iowa version of the "Sooner Race". At stake was a portion of a loyal market that tends to return to the same track again and again. A head start could be crucial. In 1983, when the Governor reversed his position, a state racing commission was set up to review these proposals. Among the studies, Dubuque's seemed especially promising. It called for the city landfill, an island in the Mississippi linked to Wisconsin and Illinois by a new highway bridge, to be transformed into the centerpiece of a growing tourism industry and a catalyst for waterfront redevelopment in Dubuque. On August 17, 1984, Dubuque was granted the first license for pari-mutuel betting in Iowa. The opening day was set for June 1, 1985.

Requiring a design team to execute a project of this scale with a relatively conservative budget in just 10½ months is trying under even the best circumstances. But consider the logistic composition of the site. To prevent against flooding, the site was raised an average of 3½ feet with sand dredged from the adjacent river bottom. Adding stress to an already tight budget and rigorous schedule were the natural gas and sanitary sewer facilities which had to cross a channel of the river, major highways, and other significant utility systems. Although problems like these can disproportionately tax any budget or schedule, the Durrant Group led team was able to realize some surprising results.

The complex is a monolevel pavillion consisting of a red tile colored, standing-seam metal roof and an adobe colored lap sided wall. There is a concerted horizontal rhythm to the building, which blends well with surrounding waterways







and highways but is somewhat marred by the inevitable, vacuous parking facility. This rhythm is counterpoised by tripartite cupolas reminiscent of Nutwood, Dubuque's 19th Century horse track, and a huge verticle sign near the vehicle entrance. This sign not only locates the position of the track for newcomers, but through its giant scale and rolling message board, creates a pervasive atmosphere of pop whimsey. This atmosphere is reaffirmed over loudspeakers which fill the space with a combination of the track announcer's voice and tapes of Dixieland jazz.

The interior of the 2500 seat facility is as sleek as the greyhounds that run there. Dominated by the same horizontal theme of the exterior, the interior space is designed to minimize distances from seating to wagering and concession outlets while maintaining enough room for comfort and circulation. Colors are primary orange and white, expressed in horizontal bands painted on the walls and a simple grid pattern found in the floor tiles. Spectator seating is comfortably enclosed behind a

400 foot expanse of glass, while temporary exterior patio seating sadly appears an after thought. Enclosure of the seating is necessary because of the searing midwest heat, an annoying fishfly problem, and an anticipated extension of the racing season to include the winter months.

The track area consists of kennels, paddock, the track itself, and a very large green toteboard which lends the facility some real character. The track is, as one would expect, very functional, but visually and literally it is less than sustaining due to severe landscape design problems attributable to the porous soil composition.

As a whole, the Dubuque track works well, fulfilling the economic expectations of the financial community, the aesthetic conventions of the pop genre, and the functional requirements of greyhound racing. Like so much of the pop architecture which permeates our daily lives from the shopping mall to the fast food outlet, it is also predictably manipulative and generic. ■

Project

Dubuque Greyhound Park
Chaplain Schmitt Island
Dubuque, Iowa

Client

City of Dubuque, Dubuque Racing Association
Dubuque, Iowa

Architect

Durrant Architects Inc.
Dubuque, Iowa

Design Team

Norman Wirkler, Max Schmidt, Charles Kurt

Interior Designer

Durrant Architects Inc.

Project Designer

Jane Jewell-Vitale

Construction Manager

Durrant Construction Management Inc.
Jerry Guy, William Banbury, William Schmelling

Structural Engineers

Durrant Engineers Inc.

Mechanical & Electrical Engineers

Shive-Hattery Engineers
Dubuque, Iowa

Consulting Architect

Bird, Fujimoto & Fish

San Diego, California

Landscape Architect

Durrant Architects Inc.

Photographer

Greg Nauman, CPP

Dubuque, Iowa

Telegraph Herald

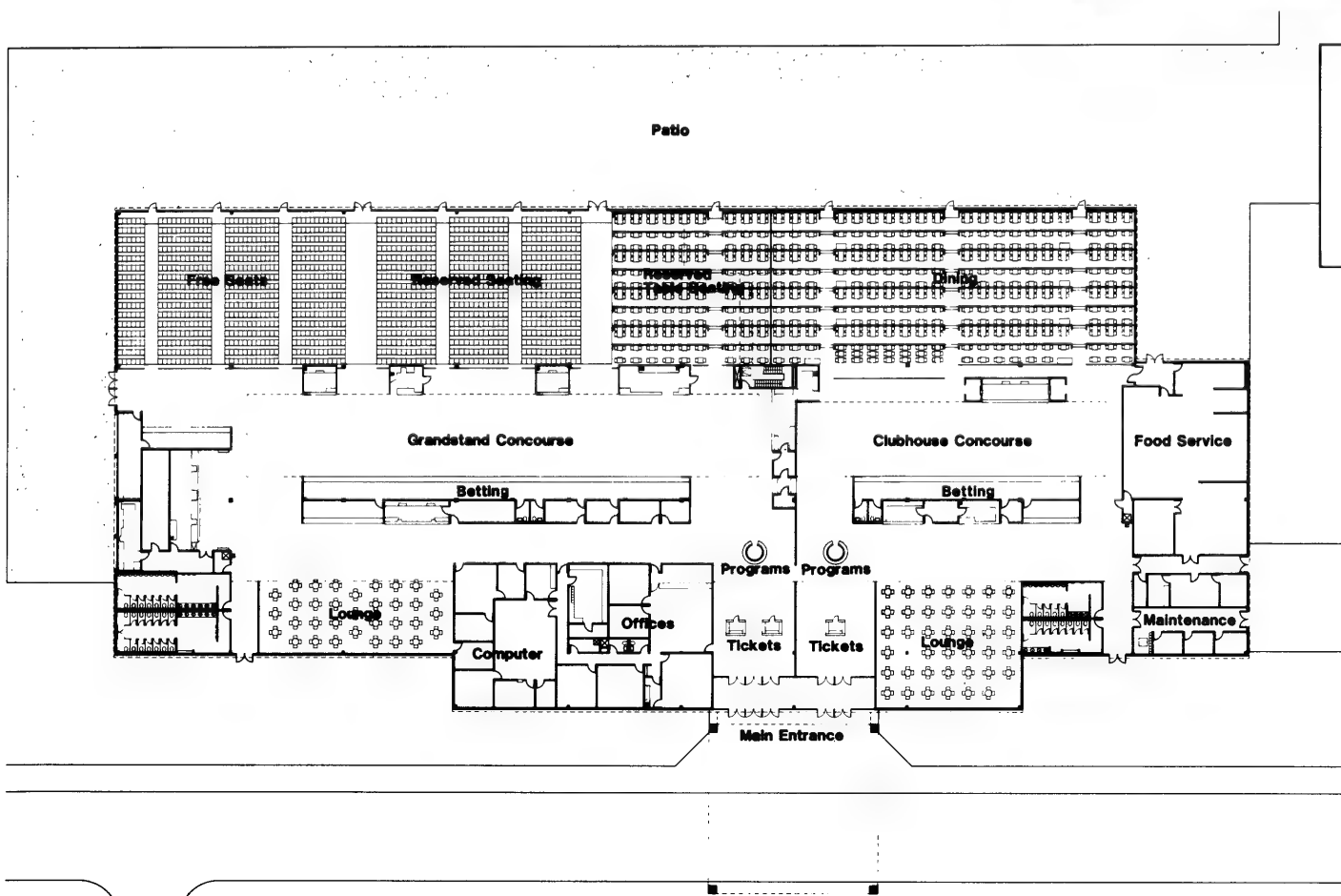
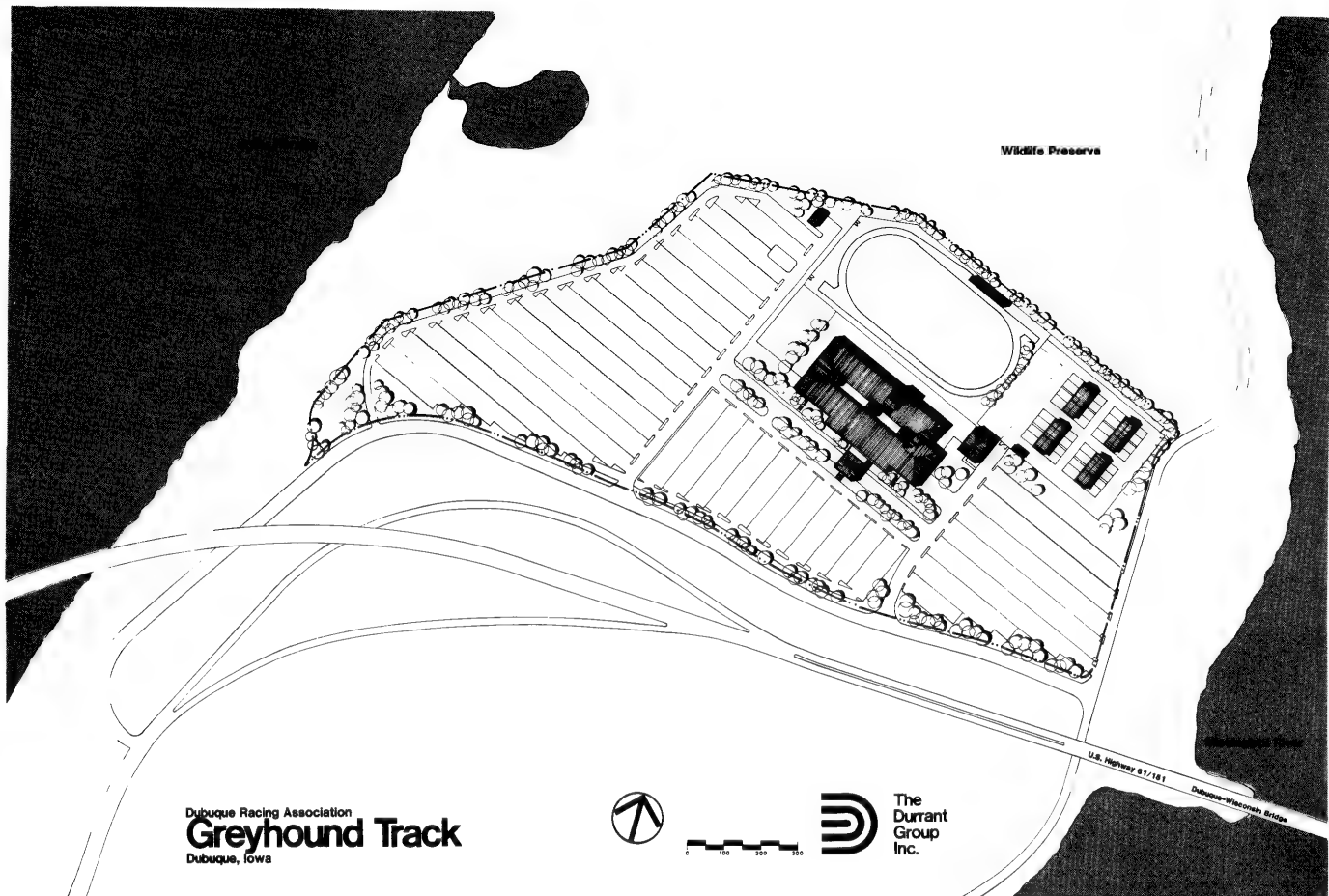
Dubuque, Iowa

Square Footage

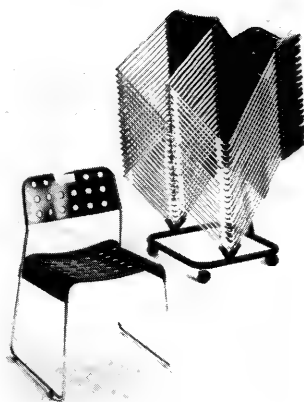
96,000 Square Feet

Total Cost

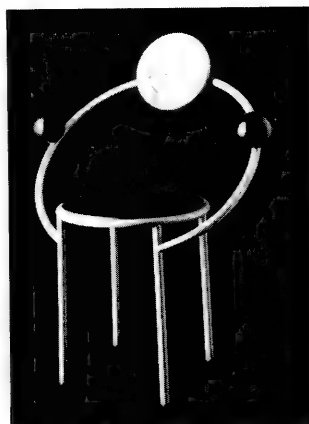
\$10,100,000



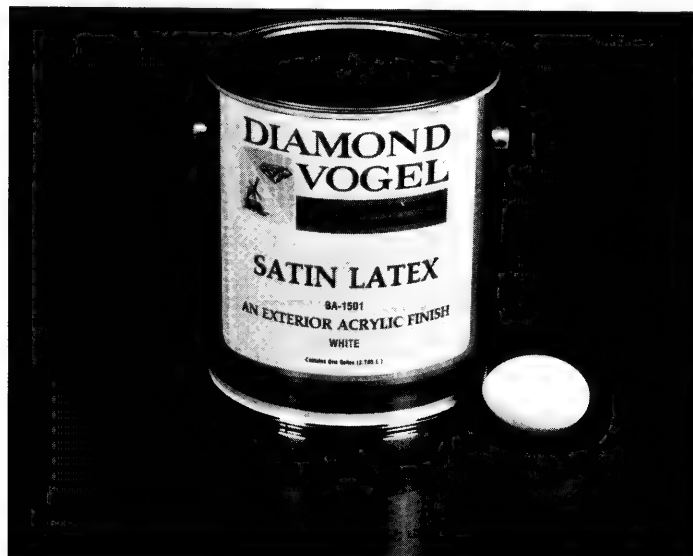
► **The Stacking Chair, Unstacked** "Omckstack", also designed by Rodney Kinsman, is manufactured in Italy by Bieffeplast. When temporary seating is required, the "Omckstack" can stack as many as 15 high. Typically, this type of chair has been visually, rather mundane. Here Kinsman, without trying to redesign the chair itself, breathes new life into the stacking chair by simply perforating the seat back. As a functional matter, stacking is made easier by providing a built-in handle in the back of the chair. The seat and back are pressed steel finished in baked epoxy colors, available in green, yellow, red, white and black. ■



► **Kick** Ateller International has introduced a mobile, occasional table designed by Toshiyuki Kita in the spirit of his "Wink" chair. Recipient of the 1983 Industrial Design Magazine award, the "Kick" features an oval, adjustable height table top which is raised and lowered pneumatically. The oval top, edged with a rubber bumper guard, is lacquered in blue, yellow, red, or black. ■



► **"First" a Circle** Continuing the avant garde tradition of Italian new Design through the Memphis Collection, Michele de Lucchi, with his high chair, "First", explores the dimensional properties of the circle, while at the same time adheres to the functional realities of the chair. The result is a strikingly simplistic solution. de Lucchi's geometric experience begins with circles, which gradually evolve into spheres, via cylindrical forms. Being one of the least expensive pieces from Memphis, "First", is readily accessible to the public and therefore has enjoyed a life of popularity. The tubular frame is made of steel and finished with a lacquered gun metal grey. The seat, back and arm rests, are lacquered wood. ■

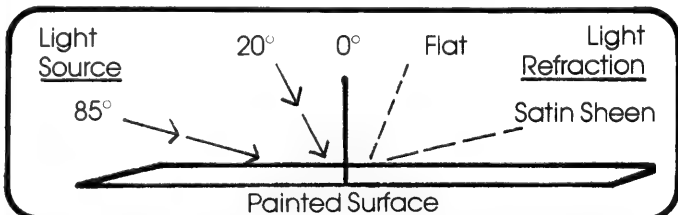


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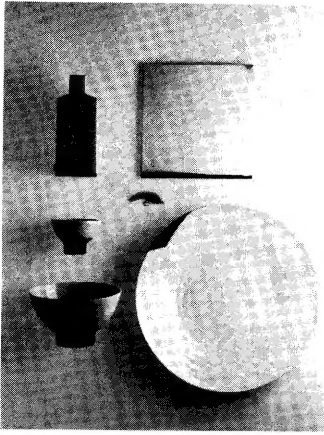
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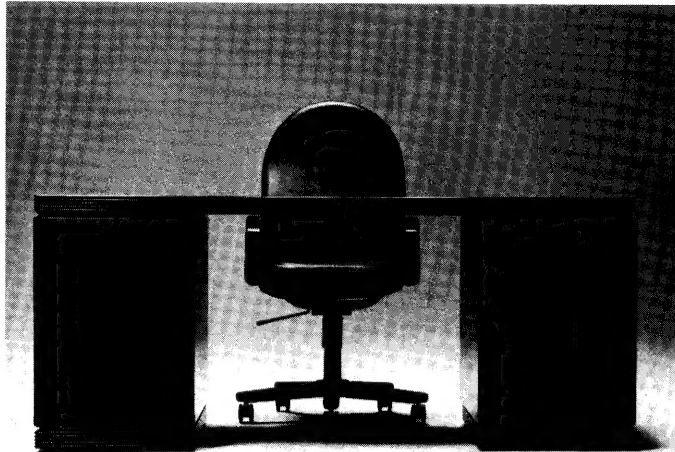
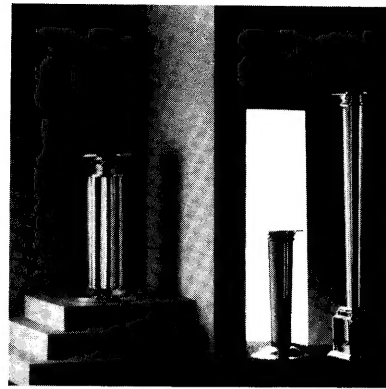
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▲
Japanese Porcelain Dinnerware
From designer Ikuzi Teraki comes a series of fine, clear-glaze white porcelain dining and serving pieces on Matte black bases. Each are hand-blown and each bear the Teraki seal. Available at Sointu, New York. ■

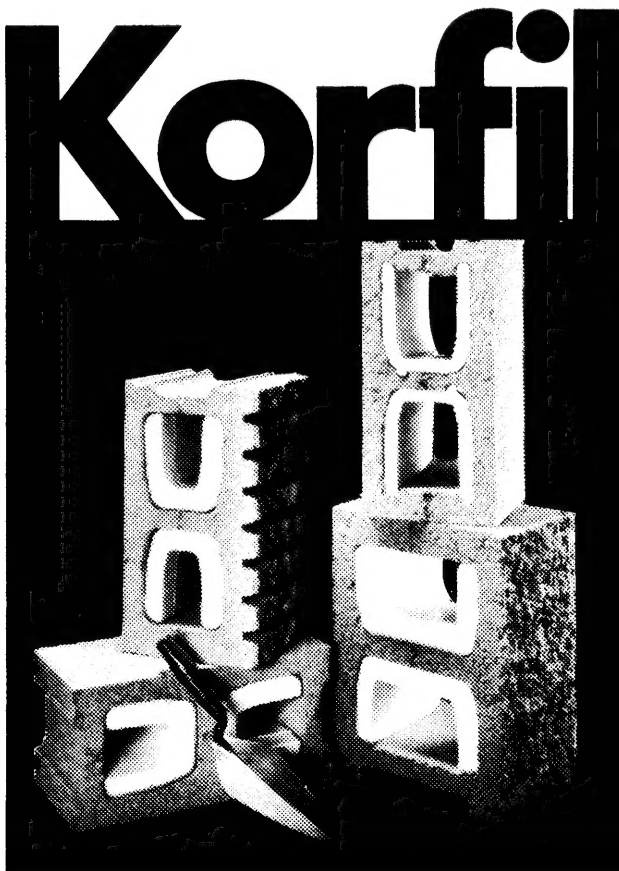
**Harmonie, Century,
Metropolitan by Stern**

Robert A.M. Stern has created a subtle, sculpturally sublime series of candlesticks in silverplate for Swid-Powell. Derived from classical forms; Harmonie, 6" tall; Century, fluted 6½" tall; and Metropolitan, tapered on a pedestal and 12½" tall; openly revel in the idioms of past architectural styles. At The Classics, Des Moines. ■



◀
Mueller Furniture Corp
Engendered by historic references, Mueller Furniture Corp. has styled its classic collection of casegoods by reinterpreting the clear, pristine details and rich finishes of the Chippendale period. Mueller's "varia" extracts the essence of Chippendale, the reeded edge, and crafts it into both storage components and work surfaces. ■

Martin Smith



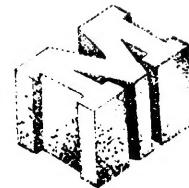
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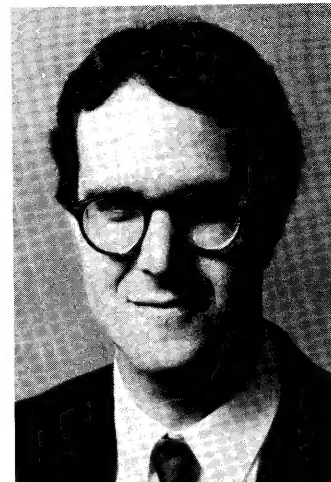
Journal

Restoration of Octagon Museum is Highlighted in Special Tours

Techniques used to restore the Octagon Museum to its original grandeur will be highlighted during special restoration tours at the Octagon Museum, 1799 New York Avenue, N.W. in Washington, D.C.

The tours, to be held at 1 P.M. every Tuesday, Friday, Saturday and Sunday, will focus on the near-completion of the entryway, which is the first phase of the Octagon Museum's anticipated restoration of the entire building. Previous restorations of the house will be discussed, and photographs of the house throughout its history will be shown.

The most dramatic aspect of the restoration so far has been the repainting of the entryway walls in the original verdigris color. Verdigris is a bright but unstable blue-green pigment that was widely used in the 18th and early-19th centuries and was made by exposing copper sheets to vinegar vapors. Sulfurous gases from the Octagon's coal stoves blackened the crystals and eventually dulled the walls to gray.



Paper Architecture

The Des Moines Register has joined the ranks of the few United States newspapers to support a writer on urban architectural issues. Blair Kamin, graduated from Yale in 1984 with a degree in urban and architectural research, comes to the Register as a general assignment reporter on the metro-state staff and architecture critic. ■

◀ Top, The Octagon Museum

Left, Man removing paint from Octagon Museum's entryway door.



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1985 IBD Student Competition

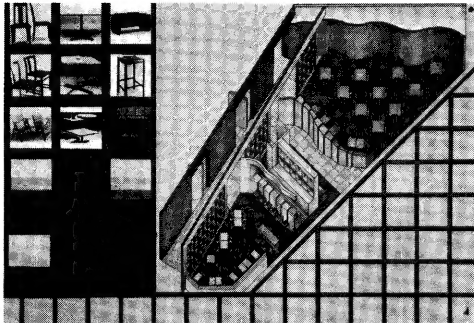
Jurying for the Central Regional IBD Student Competition was held May 4th in Des Moines. The Design Problem was a 150 seat restaurant adjacent to a health club.

Sixty eight entries were received from thirty schools. Winners were:

Andrea Brandt, Iowa State University, first place; Lyn Thomas, Texas A&M University, second place; Marilyn Ward, Colorado Institute of Art, first honorable mention; Benedict Adam, Texas A&M University, second honorable mention. ■

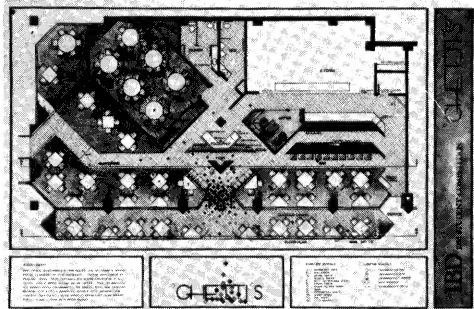
► "Ghettis"

First Place Floor Plan



► "Diversions"

Second Place Axonometric
and Furnishings



Lunar Restaurant Competition

From the eighty-six Des Moines students who participated in the Iowa Chapter AIA Competition to design a restaurant for the lunar surface, seven were judged winners. Also a winner, but not shown in the May-June Iowa Architect, was the delightful entry by Laura Spaulding. ■

Credit Where Credit Is Due

The summer 1985, **Iowa Architect** mistakenly omitted McConnell Steveley Anderson from its credits for the Cedar Rapids Ground Transportation Center and

designated Brown Healey Bock as associate architects on this project. Brown Healey Bock, McConnell Steveley Anderson, and Olson Popa Novak equally shared responsibilities as local architects working with Canon Design, Inc. Architects and Engineers.

The author of our article on the Japanese Friendship Garden and Teahouse is Jean Gazzo not Jeanine Gazzo as credited. Jean Gazzo is currently president of the Des Moines Japanese Teahouse and Garden Association and Chairman of the Des Moines Sister Cities Commission. Her husband is Des Moines lawyer Raymond Gazzo. ■

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